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# "THE SERENADE"

*COMIC OPERA IN THREE ACTS.*

LIBRETTO

BY

**HARRY B. SMITH.**

MUSIC

BY

**VICTOR HERBERT.**

VOCAL SCORE PR. \$2.00 NET.

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## "The Serenade."

First performed in New York City by  
The Famous Original Bostonians  
at the Knickerbocker Theater, March 16<sup>th</sup>, 1897.

### Cast of Characters.

The Duke of Santa Cruz . . . . .	. Baritone.
Carlo Alvarado . . . . .	. Baritone.
Romero . . . . .	. Bass.
Lopez . . . . .	. Tenor.
Gomez . . . . .	. Bass.
Colombo . . . . .	. Tenor.
The Mother-Superior . . . . .	. Soprano.
Yvonne . . . . .	. Soprano.
Dolores . . . . .	. Contralto.

### Synopsis of Scenes.

- Act I.** *The main office of the Royal Madrid Brigandage Association Ltd., near a haunted castle in the mountains.*
- Act II.** *The garden of the Monastery of St. Benedict, adjoining the Convent School of St. Ursula.*
- Act III.** *The same as Act I.*



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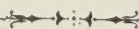
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# "The Serenade."

Comic Opera in 3 Acts.

Libretto by  
HARRY B. SMITH.

## Overture.

Music by  
VICTOR HERBERT.

*Allegro marziale, e molto pesante.*

Piano.

*f*

*pp*

*p*

*rit.*

*a tempo*

*ff*

Pia. \*

Pia. \*

Pia. \*

Pia. \*

Pia. \*



*rit.*

Moderato.

*p*

*mf*

*vibrato*

*rit.*

*vibrato*

*rit.*

*a tempo*

*rit.*

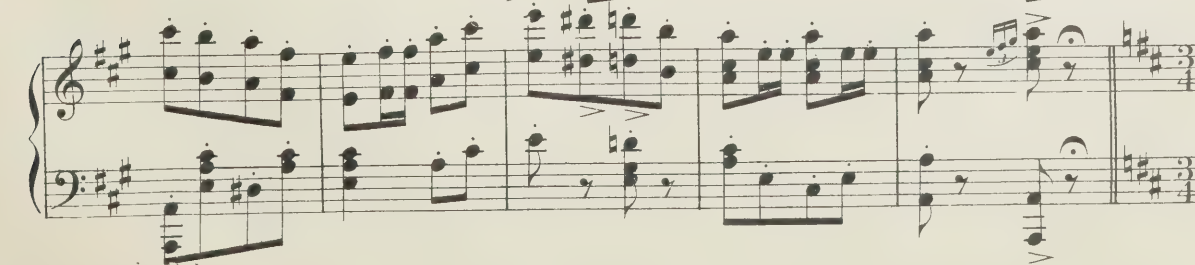
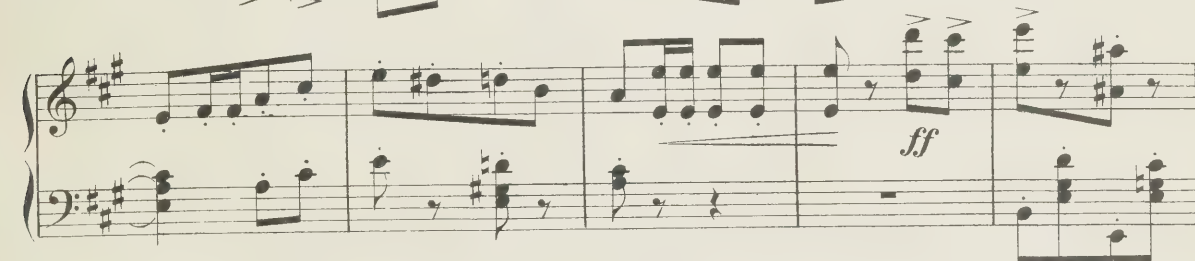
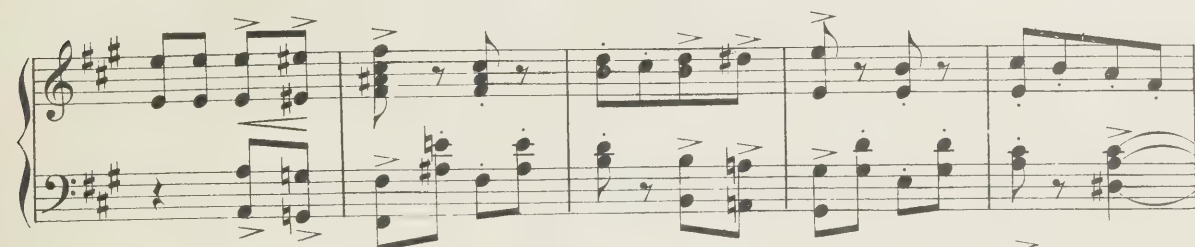
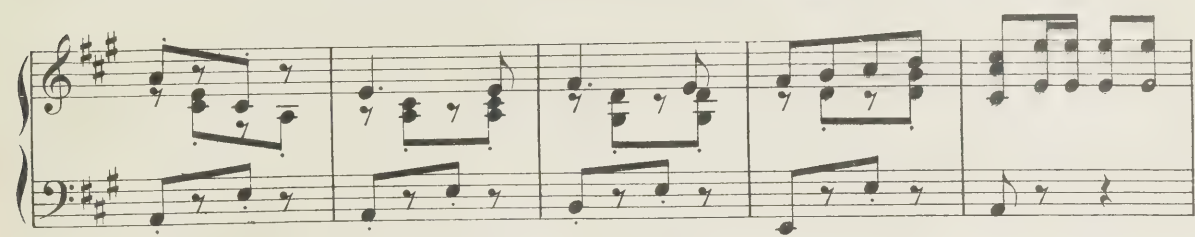
*a tempo*

The musical score is written for piano and treble clef. It consists of seven systems of two staves each. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked "Tempo di Marcia.".

The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are *f* (forte), *p* (piano), and *p pocco rit.* (piano, a little ritardando). There are also markings for repeated rhythmic patterns, indicated by "Lo." and "Lo." with a repeat sign.

The first system begins with a treble staff containing a series of eighth notes and a bass staff with a single note. The second system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The third system has a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fourth system has a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fifth system has a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The sixth system has a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The seventh system has a treble staff with a series of eighth notes and a bass staff with a series of eighth notes.





## Tempo di Valse.

First system of musical notation for "Tempo di Valse." The key signature is one sharp (F#) and the time signature is 3/4. The music is written for piano (p) and includes a section marked *ad lib.* (ad libitum).

Second system of musical notation for "Tempo di Valse." The music continues with a *rit.* (ritardando) marking and a *p* (piano) dynamic marking.

Third system of musical notation for "Tempo di Valse." The music continues with a *rit.* (ritardando) marking and a *p* (piano) dynamic marking.

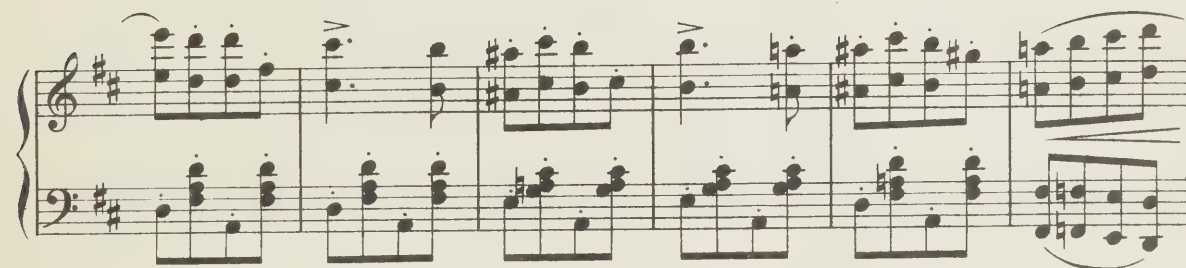
Fourth system of musical notation for "Tempo di Valse." The music continues with a *rit.* (ritardando) marking and a *p* (piano) dynamic marking.

Fifth system of musical notation for "Tempo di Valse." The music continues with a *rit.* (ritardando) marking and a *p* (piano) dynamic marking.

## Allegro.

Sixth system of musical notation for "Allegro." The key signature is one sharp (F#) and the time signature is 2/4. The music is written for piano (p) and includes a section marked *sfz* (sforzando).





First system of a piano score, measures 1-12. The music is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *Leg.* (leggero) and *ff* (fortissimo). A first ending bracket is present over measures 1-4.

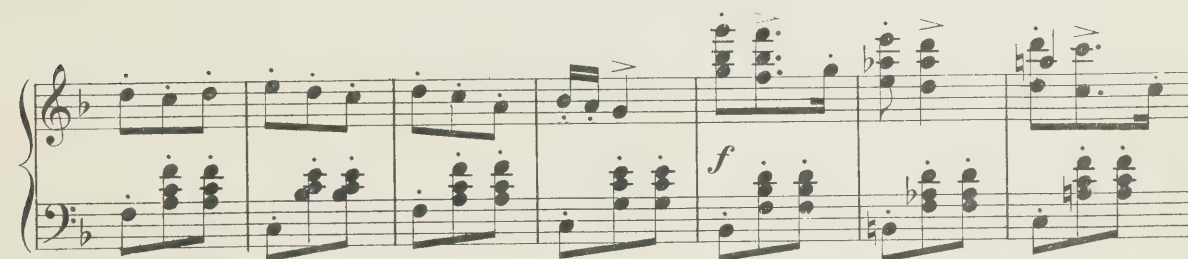
Moderato.

Second system of the piano score, measures 13-19. The tempo is marked *Moderato.* The right hand continues with a melodic line, and the left hand features a more active accompaniment with eighth-note patterns. A *ff* (fortissimo) marking is present at the beginning of the system. The system concludes with a repeat sign.

Tempo di Valse.

Third system of the piano score, measures 20-26. The tempo changes to *Tempo di Valse.* The right hand features a melodic line with a triplet of eighth notes in measure 23. The left hand provides a harmonic accompaniment. Dynamic markings include *rit.* (ritardando), *a tempo.* (a tempo), and *f* (forte). The system concludes with a repeat sign.





*ff.*

*molto rit.*

*a tempo.*

*ff.*

*Più mosso.*

*La.* \*

*La.*

*La.* \*

The musical score is written for piano and consists of six systems of staves. The first system has two staves, both in G major (one sharp). The second system also has two staves, both in G major. The third system has two staves, both in G major. The fourth system has two staves, both in G major. The fifth system has two staves, both in G major. The sixth system has two staves, both in G major. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The piece concludes with a double bar line and a final chord.



## Act 1.

## No 1a Opening Chorus.

Allegro molto.

Piano.

*p* *sfz* *fp* *p*

(Curtain.)

**Chorus.**

**TENORS.** *unis.* Hist! Hush!

In at - ti - tudes a - lert! With

**BASSES.** *unis.* In at - ti - tudes a - lert! Hist! Hush! With

*unis.* Hist! Hush!  
 keen and pierc-ing eyes, Our breath we bate, and  
*unis.* Hist! Hush!  
 keen and pierc-ing eyes, Our breath we bate, and  
 grim - ly wait, The trav' - lér to sur-  
 Our breath we bate, and grim - ly wait,  
 prise. Hist! *fz* *unis.* In rob - ber - y ex - pert,  
 Hush! *unis.* In rob - ber - y ex - pert,  
 Hush! Hist! Hush! *unis.* A - dept in hom - i - cide;  
 Hist! Hush! *unis.* A - dept in hom - i - cide; Hist!

The musical score is written for voice and piano. It consists of several systems of staves. The vocal parts are written in treble and bass clefs, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.



*unis.*

We seize the cash of stran - gers rash,

*unis.*

Hash! We seize the cash of

*unis.*

It is our joy and pride. Our

stran - gers rash. Our

feet up - on the moun - tain path Are si - lent as the rab - bits, The

feet up - on the moun - tain path Are si - lent as the rab - bits, The

gov - ern - ment re - gards with wrath Our Klep - to - ma - niac hab - its.

gov - ern - ment re - gards with wrath Our Klep - to - ma - niac hab - its. But

Why, not one tink - er's dam - let;

what care we for gov - ern - ment? But

Why, not one tink - er's dam - let; Our

what care we for gov - ern - ment? Our

Cap - tain's name Has dread - ful fame In man - y a town and ham - let;

Our Cap - tain's name Has dread - ful fame. Hush!



*unis.*  
Hist! Hush! Hist! So *unis.* prowl and howl like *unis.*

this, With bee-tled brows pro-found; Look left, look right, with

shad-ed sight, And lis-ten at the ground. So low'r and cow'r like this, And

grasp your good car-bines, We'll crush at once the stu-pid dunce Who

*sfz* *p*

(Humming with closed mouths.)

speaks a - bove a mur - - - mur.

*molto accel. e cresc.*

*ff.* *unis.* Hail, our no - ble Captain, Hail! *Romero enters.*



Romero.  
Andante, recit.

19

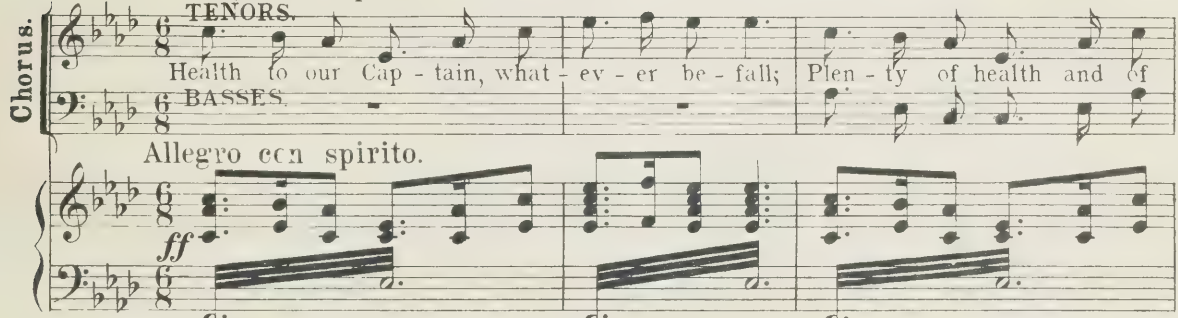
With heart and hand, my gal-lant brig-and-band, I greet you once a - gain. Here's  
luck to us, my men! (he drinks.)



Allegro con spirito.

Chorus.  
TENORS.  
BASSES.  
Health to our Cap - tain, what - ev - er be - fall; Plen - ty of health and of

Allegro con spirito.



Romero.

Here's health — and wealth!  
wealth to us all. Here's health, health and wealth! (they drink.)

Here's health!



# Nº 1b Song of the Carbine.

Romero and Chorus.

Moderato.

Piano.

The piano introduction is in 6/8 time, marked Moderato. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/8 time signature. It contains a series of eighth and sixteenth notes. The bass staff begins with a bass clef, the same key signature, and time signature, containing a similar rhythmic pattern. A dynamic marking of *ff* (fortissimo) is placed between the staves. The piece concludes with a final chord in the bass staff.

Solo Romero.

1. Let spirit-less townsmen bend the neck To yoke of the country's  
2. There's never a trav'ler comes our way, But trembles to hear our

The musical accompaniment for the first line of the solo consists of a treble and bass staff. The treble staff contains the vocal melody, which is written in a single line. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature remains three flats, and the time signature is 6/8.

law, — Of King and priest its little I reck, And it's less that I stand in  
name; — And any who dares to say usay Quickly finds we are sure of

The musical accompaniment for the second line of the solo continues the vocal melody in the treble staff and the harmonic accompaniment in the bass staff. The notation includes various musical symbols such as notes, rests, and bar lines.

awe. — If I need an-y law I make my own, And they're jolly good laws I  
aim — Oh, our step it is light on mountain path, As we lurk in the bush un-

The musical accompaniment for the third line of the solo concludes the vocal melody in the treble staff and the harmonic accompaniment in the bass staff. The piece ends with a final chord in the bass staff.



ween; Ho ho! And there's nev - er a King of crown and throne Who can  
seen; Ho ho! And we take all the cash a trav - 'ler hath By the

*Più mosso.*

stand 'gainst my carbine keen. Ho ho! You know!  
force of the carbine keen. Ho ho! That's so! We

**TENORS.**

**BASSES.**

That's so!

*Più mosso.*

That's so! That's so!

*Allegro Marciale.*

*ff*

You know! Ha ha ha ha ha ha ha! Here's a  
know! We know! We know! We know! We know! We know!

*Allegro Marciale.*

*ff e molto pesante.*

friend that al - ways an - swers at your call. Pif! Paf! Ar - gue

*ff* *ff*

with it if you can, sirs, when it speaks; Pif! Paf! There's a flash and a spark in the

dark, the dark, And a voice from a foe un - seen. Here's a

*misterioso* *pp* *pp* *r.h.*

friend that al - ways an - swers at your call, Pif! Paf! Ar - gue

with it if you can, sirs, when it speaks; Pif! Paf! Oh, the judge or King Is a

help - less thing Who fac - es my car - bine keen.

**Chorus.** **TENORS.** **BASSES.** *unis* *ff* *ff* Here's a *unis*



Pif! Paf!

friend that al - ways an - swers at your call, Pif! Paf! Ar - gue

Pif! Paf! Oh, the

with it if you can, sirs, when it speaks; Pif! Paf! Oh, the

judge or King Is a helpless thing Who fac - es my car - bine keen! — Fine.

judge or King Is a helpless thing Who fac - es my car - bine keen. —

*Fine.*

*trm* *trm* *rit.* *ff* *Fine.*

# No 2a Peering left, and peering right. Mixed Chorus.

Allegro molto moderato.

Piano.

*pp*

Girls.

Men.

Peer-ing

left, and peer-ing right,

We ad-

With ver-y an-xious scruti-ny,

mit we're in a fright,

And much in-clined to mut-i-ny.

*trembling.*

Brrr! What was that?

Like a mus - ket click - ing?

Brrr! Was that a hat?

O'er the bush - es stick - ing? No

no! No no! Oh, what re - lief! I thought I saw a ban - dit

no! No no! Oh, what re - lief! I thought I saw a ban - dit

chief.

For we are the Duke's brave

chief.

For we are the Duke's brave



(With start of alarm.)

lot of bod-y-guards; Brrr! What was that? We're men of

lot of bod-y-guards; Brrr! What was that? We're men of

*unis.*

*unis.*

war, We're Vet'-rans scarred Brrr! What was that? We're he-roses, ev-'ry

war, We're Vet'-rans scarred Brrr! What was that? *marc.* we are

*unis.*

*unis.*

one, And we're dead-ly with a gun. he-roses ev-'ry one, with a gun. Fight-ing

he-roses ev-'ry one, with a gun. Fight-ing

he-roses ev-'ry one, We are dead-ly with a gun, Fight-ing

ban-dits! Why, it's fun, it's mere-ly fun. *molto cresc.*

ban-dits! Why, it's fun, it's mere-ly fun.

Brrr!

Brrr!

This system contains the first two staves of music. The vocal part (top staff) and piano part (bottom staff) both feature a series of triplets. The vocal line includes the sound effect 'Brrr!' at the beginning. The piano accompaniment also features triplets throughout the system.

With fear we shake! (Comic March around stage.)

With fear we shake!

This system contains the third and fourth staves. The vocal part (top staff) includes the lyrics 'With fear we shake!' and '(Comic March around stage.)'. The piano part (bottom staff) continues with a rhythmic accompaniment, marked with a piano (*p*) dynamic.

This system contains the fifth and sixth staves. The piano part continues with a rhythmic accompaniment, featuring eighth notes and chords. The music is marked with a piano (*p*) dynamic.

This system contains the seventh and eighth staves. The piano part continues with a rhythmic accompaniment, featuring chords and a fermata in the right hand.

*molto, cresc.*

This system contains the ninth and tenth staves. The piano part continues with a rhythmic accompaniment, featuring triplets and a 'molto, cresc.' marking.

This system contains the eleventh and twelfth staves. The piano part continues with a rhythmic accompaniment, featuring triplets and a final cadence.

# No 2<sup>b</sup> With cracking of whip and rattle of spur.

Alvarado and Chorus.

*Allegro molto.*

Alvarado.

O - la! O - la! Come, clat-ter a - way, We've many a

Piano.

mile to cov-er to - day;

O - la! O -

la!

O - la!

O-la!

Chorus.

Oh what re - lief!

When foes are near,

A friend - ly, cheer - ful

voice to

hear.

*ff*

*ff*



la! O la!

(Alvarado enters.)

*f*

*Recit.* Ha! there you are, my no-ble war-riors

*Recit.*

*Allegro.* (laughs.)

all! Quite safe and sound, for there's the cas-tle wall. (Alvarado comes down)

*fz* *accel.*

With cracking of whip, and rat-tle of spur, O'er

*f* *p*

mountainous ways we ride, (whipcrack!) The clat-ter we make, and the

dust we stir, To our pres-ence is cer-tain guide: (whip!) There's

nev-er a jour-ney that can be drear-y, And nev-er a day be

*tr. tranquillo.*

long, When the traveler hears the post-horn cheer-y, And joins the pos-til-lion's

song. O - la! Hey! (whip!) O - la! hey! (whip!) O - la!

hey! (whip!) For I am a jol - ly pos - til - lion, With a

*molto cresc. poco rit.* *ffa tempo.*

heart that is light and free, There's man - y a man with a mil - lion Would

glad - ly change places with me — Click! clack! My whip-lash is swing - ing In the

air of an Au - tumn morn; Oh; the travel - er loves the ring - ing Of the

sil - ver - toned post - horn. For I am a jol - ly pos -

SOPRANOS & ALTOS. *unis.*

TENORS & BASSES. Tan - ta - ra - ta - ta - ta. Tan - ta -

*ff*



til - lion, With a heart that is light and free, There's  
*unis.*  
 ra - ta - ta - ta, click clack! click clack! click clack! Ta ra ta ta  
 til - lion, With a heart that is light and free, There's

man - y a man with a mil - lion Who would glad - ly change place with  
 SOPRANO ALTO. *unis.*  
 ta, Ta ra ra ta ta ta ta!  
 TENORS.  
 man - y a man with a mil - lion Who would glad - ly change place with  
 BASSES.

*D.C. al Fine. §*  
 me.  
 ta!  
 me.  
*ff* *D.C. al Fine. §*

# Nº 3ª Hola-ho, Hola-ho!

## Duke's Entrance.

**Tempo giusto.**  
(behind the scenes.)

**Duke.**

**SOPRANO. ALTO. TENOR. BASS.** **Chorus.**

Ho-la - ho! \_\_\_\_\_ Ho-la - ho! \_\_\_\_\_

Ho-la -

**Piano.**

*p marcato* *sempre cresc.*

Ho-la - ho! Ho-la-ho! \_\_\_\_\_

ho! \_\_\_\_\_ Ho-la - ho! \_\_\_\_\_

Ho-la -

*cresc.*

*sempre cresc.*

Ho-hoy! Hallo-ho! ho-hoy! Hallo-ho!

ho! Ho-la - ho!

*ff*

*ff*

Ho-

The first system of the musical score, measures 1-3. It features a vocal line with lyrics "Ho-hoy! Hallo-ho! ho-hoy! Hallo-ho!" and a piano accompaniment. The piano part includes a treble and bass staff with chords and a single-note bass line. The lyrics "ho! Ho-la - ho!" are written below the first vocal staff. The dynamic *ff* (fortissimo) is indicated at the end of the system.

hoy! Hal-lo-ho, ho - hoy! Hal-lo-ho - ho - hoy!

The second system of the musical score, measures 4-6. It continues the vocal and piano parts. The lyrics "hoy! Hal-lo-ho, ho - hoy! Hal-lo-ho - ho - hoy!" are written below the vocal staff. The piano accompaniment features a treble and bass staff with chords and a single-note bass line. The dynamic *ff* is maintained.

*Recit.*

(Duke appears.)

So

*p*

The third system of the musical score, measures 7-10. It begins with a vocal line and a piano accompaniment. The lyrics "(Duke appears.)" and "So" are written below the vocal staff. The piano part includes a treble and bass staff with chords and a single-note bass line. The dynamic *p* (piano) is indicated at the beginning of the system.



there you are? Ac-cept my stern re - buke for dar-ing to de-sert this no - ble

*p Recit.* *sf* *p*

Duke. ———

For - give us, for-give us, oh no-ble Duke! for-give, for -

*f* *a tempo* *f*

give us, for-give us, for - give us, for - give us!

*f*

# Nº 3<sup>b</sup> The funny side of that.

Tempo di Marcia. (*not fast.*)

Voice.

Piano.

1. Al -  
2. If

though a Duke of high de-gree whose an-ces-tors are nu-mer-ous, I've  
I go to a ban-quet and re-spond to toasts with dig-ni-ty, Some

walked a - cross these moun-tains man-y, man - y wear-y miles. Still  
 wag re-moves my chair - when I sit down; they al - ways do. My

though I am a Duke, I have a feel-ing for the hu-mor-ous And  
 fall is some-thing fear-ful, yet I cher-ish no ma - lig - ni - ty; I

ac - ci - dents that hap-pen to me win my cheer-y smiles. I've  
 sit up - on the floor and laugh; the joke's so good and new. Then



fal - len down at ev - 'ry step with con - se - quence in - ju - ri - ous; My  
if I go in bath - ing and a tramp commits a rob - ber - y; Takes

bones are most - ly out of place; I don't know where they're at. Though  
all my clothes ex - cept - ing just my gar - ters and my hat. I

*Ad.* \*

I've a lot of bru - is - es that are quite u - ni - que and cu - ri - ous, I can  
dou - ble up with laugh - ter at the com - ic put - up job - ber - y. I can

*p*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

al-most see the fun-ny side, the fun-ny side of that. Oh  
al-most see the fun-ny side, the fun-ny side of that. If

*p*

yes the fun-ny side is clear; It makes me grin from ear to ear. Ha  
lit-tle boys throw rocks at me, Yet still the com-ic side I see. Ha

*colla voce* *rit.*

Lad. \* Lad. \* Lad. \* Lad. \*

ha! He he! Ho ho! Oh, he  
ha! He he! Ho ho! Oh, he

*a tempo* *f* Chorus.

*a tempo*

laughs a sick-ly laugh with merry quip and chaff, Though good-ness knows what  
 laugns a sick-ly laugh with merry quip and chaff, Though good-ness knows what

*f*

*ff* *p* Solo.

he is laugh-ing at. \_\_\_\_\_ Though a to - tal wreck I  
 he is laugh-ing at. \_\_\_\_\_ Though I'm like a half-drowned

*ff* *p*

Cæ. \*

**Chorus.**

am, I don't e - ven mur-mur "damn"! I can al-most, Not quite,  
 rat In my gar-ters and my hat; I can al-most, Not quite,

Cæ. \* Cæ. \* Cæ. \*



**Solo.** **Chorus.** **Solo.**

al-most, Not quite, See the fun-ny side of that, Ha ha! the fun-ny side of  
 al-most, Not quite, See the fun-ny side of that, Ha ha! the fun-ny side of

***ff* Chorus.**

that. He can al-most, not quite, al-most, not quite, see the  
 that. He can al-most, not quite, al-most, not quite, see the

***ff***

fun-ny side of that, Ha ha! the fun-ny side of that.  
 fun-ny side of that, Ha ha! the fun-ny side of that.

## Duke.

For I'm a Duke of high de - gree in fact you

see a great Gran - dee the like of

me you rare - ly see take off your caps you vul - gar

## Chorus in unison.

chaps take off your caps to me For he's a Duke of high De -

greet in fact you see a great Gran -

deed the like of him you rare - ly see

— take off your caps you vul - gar chaps take off your caps to

him hur-rah, hur - rah, hurrah, hur - rah!

*ff* *fff* *ff* *fff* *ff*



## No 4. I love thee, I adore thee.

Duo.

Moderato.

Alvarado &amp; Dolores.

Piano. *f* *poco accel.*

 The piano introduction is in 6/8 time. The right hand features a series of ascending eighth-note runs, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics range from 'f' (forte) to 'poco accel.' (poco accelerando).

Alvarado.

When the the-a-tre was brightest With the gold - en glare, — Ah, my

 Alvarado's vocal entry is in the bass clef. The melody begins with a half note, followed by eighth and quarter notes. The piano accompaniment in the right hand consists of chords, and the left hand has a simple bass line.

heart was at its lightest, dear, if you were there; — Dames and damsels in their

 The vocal line continues with a similar melodic pattern. The piano accompaniment remains consistent, supporting the vocal melody.

plac - es. All with eyes on me, — On - ly one of all those fac - es Was there

 The vocal line concludes this phrase. The piano accompaniment features a more active bass line in the left hand, with some chords in the right hand.

Dolores.

*a tempo.*

*rit.* Man - y fac - es there were fair - er, Hap - pi - er

 Dolores's vocal entry is in the treble clef. It begins with a half note, followed by eighth and quarter notes. The piano accompaniment in the right hand consists of chords, and the left hand has a simple bass line.

I could see.

*rit.* *a tempo.*

 The vocal line continues with a similar melodic pattern. The piano accompaniment features a more active bass line in the left hand, with some chords in the right hand. The tempo marking changes from 'rit.' (ritardando) back to 'a tempo.' (al tempo).

none, I swear;— In your art I was a shar-er When I heard that

air;— Oh, I revelled in the fan-cying 'Twas to me ad dressed, That the

ser-e-nade en-trancing Was a love con-fessed.—

Listesso Tempo.

Beneath the

*pizz.*

*p*

bal-co-ny you trolled — And tink-led your gui-tar.

Alvarado.

To my stage di-va,

stout and old, — My thoughts from her were far.

She on her perch a -

## Alvarado.

raid to stir, For fear of fall-ing through. In-stead of sing-ing

up to her, I always sang to you, I al-ways

sang to you. *molto accel.*

## Dolores.

Yes, that is it; 'Tis that love-song of  
love thee;— I a-dore thee,— Oh my heart, life, and soul, all are

thine; Hope dear! yes, that is it;  
thine;— Give me hope, dear, I im-plore thee, Let thine



I hear the sweet refrain, A - gain, Ah! \_\_\_\_\_  
 eyes look with fond-ness in mine, look in mine; Ah! love, say not we must

Yes, 'tis the song, 'Tis that song won my heart; \_\_\_\_\_  
 sev - er; Since I've found thee at last, dear-est heart, I will

That's it! That's it! The song that won my  
 wor - ship thee for ev - er, For my dream and my star thou

Allegro brillante.  
 heart.

art.  
 Allegro brillante.  
 ff

## Dolores.

Then when the ser-e-nade was o'er — The

plaud-its were like thun - der: "Bravo," they cried, "Bravo! En-core!" And split their gloves a-

sun-der. Alvarado.

I bowed to all, to left to right, I answered ev - 'ry call;

But if I won your smile, so bright, Ah! that was best, ah! that was best of —

*poco rit.*

Dolores.  
"Bra-vo! Bra-vo!" I hear them still, — I

*all.*  
*fp*

see the 'kerchiefs wav - ing; The men ap-plaud-ed with a

will, The la - dies all were rav - ing.

"Ro-man-tic school-girls sigh-ing."

Bouquets and pos-ies fly - ing! "Bra - vo," they cried, "Bra - vo, En -

"En-core!" Once more! — Once  
core!" I bowed to you, and sang once more! —



*rit.* Tempo I.

more you sang, once more you sang that song, my own, to

*rit.* Tempo I. *stacc.*

me a - lone, — that song

To you a - lone, a - gain that song,

for me a - lone!

for you a - lone!

"I love thee, — I a - dore thee, — my —

"I love thee, — I a - dore thee, — my —

heart, life, and soul, all are thine;— Give me hope, dear, I im-plore thee, Let thine

heart, life, and soul, all are thine;— Give me hope, dear, I im-plore thee, Let thine

The first system of the musical score consists of a vocal melody and a piano accompaniment. The vocal line is written in a single staff with a treble clef, featuring a series of eighth and sixteenth notes. The piano accompaniment is written in two staves (treble and bass clefs), with the right hand playing chords and the left hand playing a simple bass line. The lyrics are printed below the vocal staff.

eyes look with fond-ness in mine, look in mine; Ah! love, say not — we must

eyes look with fond-ness in mine, look in mine; Ah! love, say not — we must

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal line features a mix of eighth and sixteenth notes, with some rests. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The lyrics are printed below the vocal staff.

sev-er, — Since I've found thee, at last, dearest heart, — I will wor-ship — thee for

sev-er, — Since I've found thee, at last, dearest heart, — I will wor-ship — thee for

The third system of the musical score continues the vocal melody and piano accompaniment. The vocal line features a mix of eighth and sixteenth notes, with some rests. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The lyrics are printed below the vocal staff.

*Più mosso.*

ev - er, — For my dream and my star thou art. 'Twas thus —

ev - er, — For my dream and my star thou art. 'Twas

*Più mosso.*

*f*

— you sang — you sang, — The ser-e-nade that won my

thus — I sang I sang, — The ser-e-nade that won your

*rit.*

heart. —

heart. —

*Più mosso.*

*pesante.* *fff* *ff*



# Nº 5ª Entrance

Yvonne, Colombo & Gomez.

Piano.

Ah!

Oh!

*sfz*

*ffz*

Ah!

*ffz*

Allegro molto.

Più moderato.

*ffz p*

*dim.*

*r.h.*

*pp*

N.5<sup>b</sup> The Singing Lesson.

Yvonne, Colombo and Gomez.

Allegro brillante.

Piano.

*f*

Yvonne.

The old I - ta - lian Method

grand Is what we prac - tice, what we prac - tice with é -

clat, Just ope your mouth widely, so, And war - ble

Colombo.  
(very long.)

Ah, like this, Ah!

Colombo.

Ah.

&gt; like this:

*ffz*

Yvonne.

(getting nervous.)

Colombo. No, no, no, no, no, no, no, no!

Gomez. Ah!

Ah!

Ah!

*ff*

Yvonne.

No no no no no no no no!

Colombo. No, you must hold it a while.

*ff*

Colombo.

Head up, Mouth fixed, as for a smile; Just smile like me.

*ff*

Ah!

*l.h.*

(Punches Gomez.)

Breathe here! *pesante.*

Let me a - lone, — You've spoild my tone.

*Recit.* *ff*



Yvonne. (aside)

From laughing I can scarce-ly keep,

Colombo.

Gomez. no, no, no,

That ver - y neat is,

*Allegro.*

*p*

His voice is like a Ten - or sheep with la - ryn - gi - tis.

no Come, try a - gain.

That ver - y neat is; I've

*molto appassionato.*

Sung this "Ah" by night and day, With fran - - tic la - bors Un -

til com-pelled to move a - way By an - - gry neighbors.

Sing it once more.

Sing it once more. Ah!\_\_\_\_\_

Ah, Ah, Ah!\_

*colla voce*

*ff*

This system contains the first musical system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a section marked *colla voce* and *ff* (fortissimo).

Bra-vo! En-core!\_\_\_\_\_ Bra-vo! En-core!

Bra-vo,\_\_\_\_\_ Bra-vo, En-core.\_\_\_\_\_ Ah!\_\_\_\_\_

Ah, Ah, Ah!\_

This system contains the second musical system. It continues the vocal and piano parts with the lyrics "Bra-vo! En-core!" and "Ah, Ah, Ah!".

Bra-vo! En-core!\_\_\_\_\_ Bra-vo! En-core!

Bra-vo,\_\_\_\_\_ Bra-vo, En-core!\_\_\_\_\_ Ah!\_\_\_\_\_

This system contains the third musical system. It continues the vocal and piano parts with the lyrics "Bra-vo! En-core!" and "Ah!".





Oh! Do stop! Do stop! No more! No more! I beg! Now

Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh!

*Allegretto.*

sing: Ee ah, Ee ah, Ee ah! Colombo.

*accel.* Bray-  
Ee ah, Ee ah, Ee ah, Ee ah!

*Allegretto.*

*p*

*Yvonne.*

He sings like a don-key with In - flu -  
vo! Bray-vo! Bray-vo! Bray-vo! Bray-vo!

en - za.

*f*

*And.* \*

And now the song.—

*mf*

Oh, yes! the

*rit.*

'Tis marked An-dan-te mo-de-

song, and this is where I come out strong.

*colla voce* *f* *rit.*

ra - - to ap-pas-sio - na-to con bri-o a - gi - ta-to. Come! Come! be -

gin! ——— Come, be - gin! ———

I love thee, — I a -

*accel.* *fz* *fz* *f*

**Colombo.** Stop a mo-ment, I im-plore you!

You're wrong, you're wrong, you're

dore thee! ——— for my heart life and soul all are

*f* *f*



(spoken) Ah! (spoken) Oh! no, no,  
wrong! (spoken) Ah! (spoken) Oh!  
thine; — Give me hope, dear, — give me hope, dear give me hope. —

I can-not give you hope When this way for a note you *grobe* Colombo. *poco rit.* Give me  
Colombo (spoken)  
"Give him life."

Recit.

*a tempo*  
hope, dear, — I im - plore thee, — Let thine eyes look with fond - ness in  
Let your eyes look with fond - ness in  
*a tempo*

(spoken)  
Will you stop!!! Up-on my word I nev-er heard  
(spoken)  
mine. Will you stop!!! I love thee, I a -  
mine, in mine: I am do-ing ver - y well. I love thee,

A voice so ut-ter-ly ab-surd, a voice  
dore thee, for my heart life and soul all are  
I a - dore thee, My heart, life, and

so ut-ter-ly ab - surd. Both voice and ear  
thine; Give me hope, dear, I im -  
soul all are thine; Give me hope, dear,

are ver - y queer; What luck that no po - lice are  
 plore thee, Let thine eyes fond - ly look in  
 I im - plore thee, Let thine eyes look in - to

The first system of the musical score is in G major (one sharp). It consists of three vocal staves and a piano accompaniment. The vocal parts have lyrics: "are ver - y queer; What luck that no po - lice are", "plore thee, Let thine eyes fond - ly look in", and "I im - plore thee, Let thine eyes look in - to". The piano accompaniment features arpeggiated chords and triplet figures in the right hand, and block chords in the left hand.

near.  
 mine. Carram - bal But my blood you  
 mine.

The second system continues the musical piece. It includes the same three vocal staves and piano accompaniment. The lyrics are: "near.", "mine. Carram - bal But my blood you", and "mine.". The piano accompaniment continues with similar arpeggiated patterns. A section of the piano part is marked *molto cresc.* (molto crescendo) and *ff* (fortissimo).

*rit.*  
 freeze! You're off the entire bunch of keys.  
 Allegro molto.

The third system concludes the page. It begins with a *rit.* (ritardando) marking. The lyrics are: "freeze! You're off the entire bunch of keys." followed by "Allegro molto." indicating a tempo change. The musical notation shows a final cadence in the vocal parts and a concluding piano accompaniment.



Oh mu - sic hath a charm, they say, To soothe the sav - age

Oh mu - sic hath a charm, they say, To soothe the sav - age

Oh mu - sic hath a charm, they say, To soothe the sav - age

child; But oft it works the oth - er way, And drives all hear - ers

child; But oft it works the oth - er way, And drives all hear - ers

child; But oft it works the oth - er way, And drives all hear - ers

wild. The man who hath not mu - sic in his soul all man should

wild. The man who hath not mu - sic in his soul all man should

wild. The man who hath not mu - sic in his soul all man should

ban, For such a man is full of sin, And you, sir, are  
ban, For such a man is full of sin, And you, sir, are  
ban, For such a man is full of sin, And you, sir, are

that man.  
that man.  
that man.

*f*  
*sf*  
*f*  
*ff*  
*ff*

# Nº 6. Duet.

## Gaze on this face.

Lopez & Yvonne.

67

**Yvonne.** *Moderato con energico.* *f*

1. Gaze on this face, so no-ble, so se-re-ne,  
2. That chiselled lip, in no-ble art en-dures,

**Piano.** *f*

Look in these eyes how ra-di-ant are they: Dost thou not see the  
And such a nose is cer-tain sign of pow'r: That Jove-like brow is

*p*

*cresc.*

splendor of his mien? Such is the glance that common souls o-bey.—  
far a-head of yours; Ah! I could gaze en-chanted by the hour.—

**Lopez.**

*p*

Oh, I ad-mit, the fel-low's pret-ty well, Al-though with brains he  
I do not think you've ev-er no-ticed mine, My Jove-like brow has



does not look im-bued; Stup-id he seems, but one can nev-er tell:  
of-ten been ad-mired; My chiselled lips are won-der-ful-ly fine,

His locks are of an au-burn hue,  
So ra-di-ant his dark eyes are,  
I've an i-dea my locks are just as good. To  
So your re-flec-tions, dear, are not re-quired. It

His eyes are of a sapphire blue.  
That smile show teeth so reg-u-lar.  
my eyes: red's the tint; seems to me they're crossed, Don't you ob-serve his  
No tell-ing what they

(With great abandon, singing to the picture.)  
*f a tempo.*

1-2. I love on-ly thee, — O my distant i - deal, — Vague art thou to  
 (to Yvonne) *a tempo.*

squint. —  
 cost. —

1-2. Now, why not love me, — not a flim-sy ideal, Soon you'll

*rit. a tempo.*

me, — But my love is most real; I must for -

see — That his charms are un - real; Do not for -

sake thee, An - oth - er fills my mood; I can - not take thee, So be that un - der -

sake me In this ro - man - tic mood, Take me, o take me, I am just as

*p ten. p*

stood, I can - not take thee, So be that un - der - stood.

good, take, oh take me, I am just as good.

*ff p rit. ff p*

N<sup>o</sup> 7. Finale: Act I.

**Piano.** *Allegro molto.* (Romero and Lopez enter at back, and beckon to Ban-

*p* *poco a poco cresce.*

**Chorus.** **TENORS.** **BASSES.** *unis.*

dits, who enter.) 'Tis

Hist! Hush!

time our work to do; Hist! Hush! Our

Hist! Hush! This

pres - ence they shall rue. Hist! Hush!



time the cas - tle we shall storm, For

Yes, now the cas - tle we shall storm.

them we'll make it warm. Hist!

**Lopez (with Tenors)**

**Romero (with Basses)**

**In**

Hush!

am-bush we will hide, Where safe-ly we shall bide In am-bush lurk And

while we shirk Our chief shall do the work. So prowlandscowl like this, With

am-bush we will hide, Where safe-ly we shall bide In am-bush lurk And

while we shirk Our chief shall do the work. So prowlandscowl like this, With

while we shirk Our chief shall do the work. So prowlandscowl like this, With

hee-tled brows pro-found; We'll crush at once the stu-pid dunce Who

speaks a-bove a mur-mur. Mm

*p* *unis.* (Humming.)

(With closed Mouth.)

*pp*

m m m

*p* *f*

(they disappear behind the rocks.)

*f* *p*

(Romero puts on Beggar's cloak and hat. Bandits heads appear behind rocks at back watching him.)

*Andante.*

**Romero:** A weary trav'ler prays a lodging and  
*Very Slow.*

Romero knocks at the Castle door. (A voice within.) (Who is it?) *rit.* (Romero begs.)

some food.

**Tempo di Marcia. (Alla breve.)** **Servants:** "Are

(The servants of the Duke appear above the wall.)

SOPRANO & ALTO

TENOR & BASS

For

you armed?"

**Romero:** Unarmed and quite alone!

(to Romero.)

we are the Duke's brave no-ble bod-y-guard: Brrr! Who is this?



vet-'rans ve-ry scarred.

we're Her-oes ev-'ry

We're men of war, we're vet - 'rans scarred: Brrr! Who is this? Her - oes,

We're men of war, we're vet - 'rans scarred: Brrr! Who is this? Her - oes

one, We are dead-ly with a gun.

we are dead-ly with an-y gun; Fight-ing ban-dits, why its

We are dead-ly with an-y gun, with an-y gun; Fight-ing ban-dits, why its

fun, a fight is fun.

unis.

Brrr!

unis.

*molto cresc.***Allegro molto.**

with fear we

shake.

(Romero whistles to bandits, who came down at back.)

**Allegro molto.**

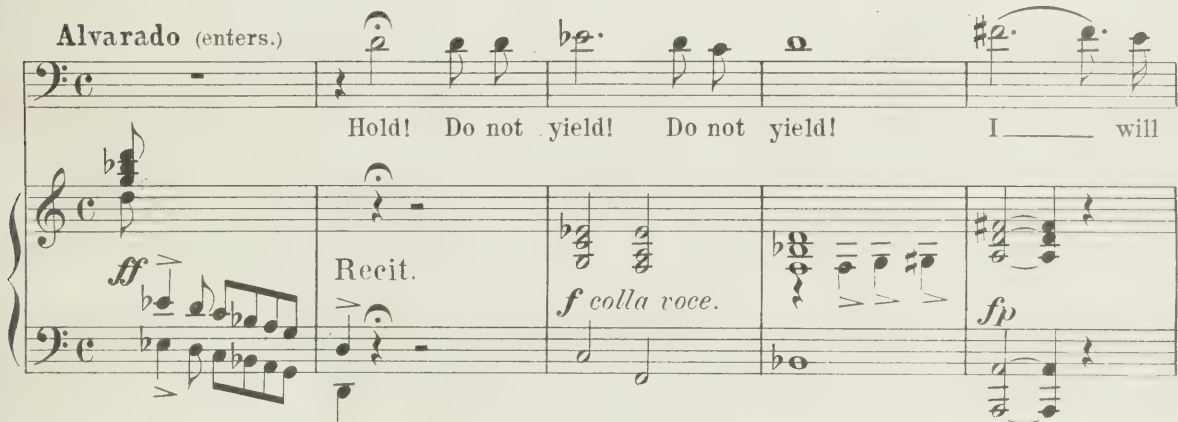
(Romero and Lopez rush into the Castle, and reappear dragging the Duke and Dolores. They whirl



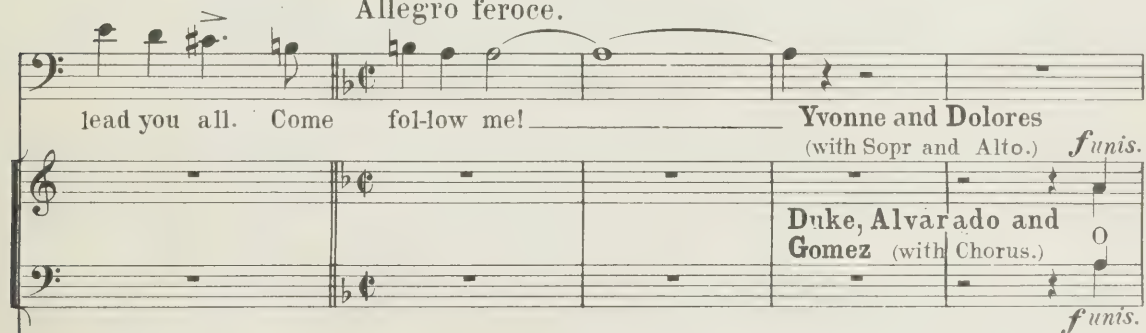
the prisoners to Castle.) (Tableau.)



Alvarado (enters.)

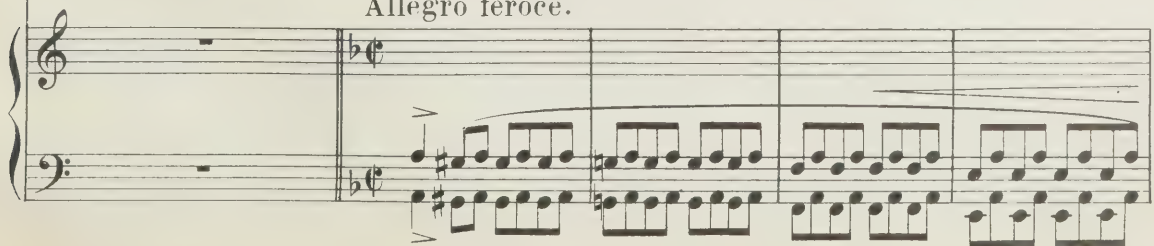


**Allegro feroce.**



**Romero and Lopez (with Brigands.)**

**Allegro feroce.**



haste a - way, O heed the warn - ing voice that speaks: Be -

*unis.*  
Let us go! Let us go! Who can fight a phan - tom foe?

*f*

ware! Be - ware! Its pres - ence brings de -

Come a - way! Come a - way! 'Tis a spectre

spair. This spec - - tral thing A fear - ful fate can

grim as we know He will slay! He will slay! He'll slay us!

*trium*



bring, 'Mid smoke and fire Hell

O we fear! O we fear; Yes we, fear

cause you to ex - pire. O haste a - way! O

The Dan-ger near. Let us go, Let us go.

heed the warn - ing voice that speaks: Be - ware! Be -

Who can fight a phan - tom foe? Come a - way!

Who can fight a phan - tom foe? Come a - way!

ware! Its presence brings de - spair. This spec - tral

Come away! 'Tis a spectre grim, as we know; We fear!

thing A fear - ful fate can bring, 'Mid smoke and

We fear! this aw - ful presence near. We fear!

fire He'll cause you to ex - pire. To arms! To

We fear this aw - ful pres-ence near. We yield,

arms! Come, courage broth-ers, they are ours, \_\_\_\_\_

we yield. yours is the field, we glad-ly yield, \_\_\_\_\_

This system contains the first two systems of the musical score. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment.

Duke.

My

are ours. \_\_\_\_\_

we \_\_\_\_\_ yield. \_\_\_\_\_

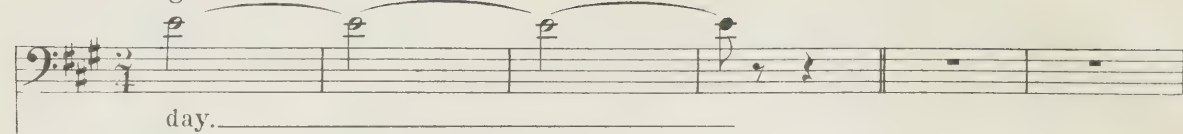
This system contains the third and fourth systems of the musical score. The third system features a vocal line for 'Duke.' and a piano accompaniment. The fourth system continues the vocal line and piano accompaniment.

Alvarado.

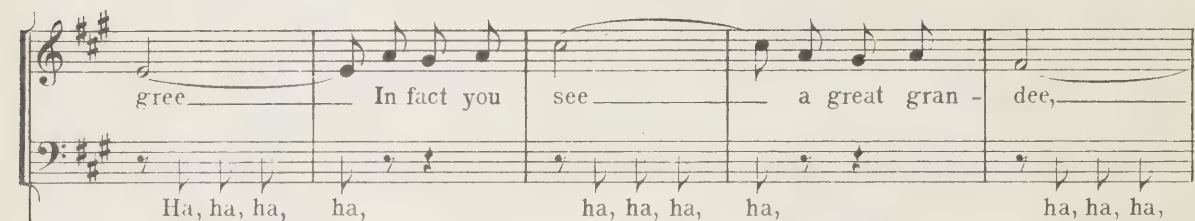
vas - sals brave, your mas - ter save Come! we shall win the

This system contains the fifth and sixth systems of the musical score. The fifth system features a vocal line for 'Alvarado.' and a piano accompaniment. The sixth system continues the vocal line and piano accompaniment.



**Allegro marcato.****Duke with Servants.****Brigands.**

For {I'm} {he's} a Duke of high de -

**Allegro marcato.**

caps, you vul-gar chaps, Take off your caps to *ff* {me,} For {I'm} a  
 {he,} {he's}

*ff*

For he's a

Duke of high de - gree, In fact you see  
*unis.*

Duke of high de - gree, In fact you see

— a great gran - dee; The like of {me,} you rare - ly  
 {he,}

— a great gran - dee; The like of he, you rare - ly

see, ——— Take off your caps, you vul-gar chaps; Take off your caps to

see, ——— Take off your caps, you vul-gar chaps; Take off your caps to

{ me. } Hurrah, hur-rah, hurrah, hur-rah!  
{ he. }

he. Hurrah, hur-rah, hurrah, hur - rah!

End of Act I



# Act II.

## Nº 8. Introduction and Opening chorus.

Andante moderato, e molto pesante.

Piano.

*poco accel.*

*r.h.*

Monks.

In our quiet clois-ter    Monkish brethren dwell,    Peaceful as an

oys - ter In an oys - ter - shell. In the world of pleas - ure

Satan's wiles en - mesh, We in - cloister'd leis - ure Mor - ti - fy the flesh:

And if pret - ty dame or miss come To our gates, we bid her flee, say - ing

ev - er: Pax vo - bis - cum, Daughter, Ben - e - di - ci - te. \_\_\_\_\_

TENORS. *unis.*  
Ben - e - di - ci - te. \_\_\_\_\_

BASSES. *unis.*  
Ben - e - di - ci - te. \_\_\_\_\_

Sem - per i - dem!

Sem - per i - dem! Sem - per i - dem! Pleas - ures of Joys of

Sem - per i - dem! Sem - per i - dem! Joys of

Life are not for us!

Life are not for us!

Life are not for us!

Poco meno.

(String Quartet.)

trill

simile.



Novices.  
SOPRANOS.

Far from world-ly

sin and pleas-ure,

Far from taint of

earth-ly things;

ALTOS.

*sempre legato.*

We're be - com - ing,

at our leis - ure,

An - gels lack - ing

on - ly — wings. —

Pi - ous

med - i -

ta - tions sole - ly

Oe - cu - py - the

vir - gin mind;

We are

prob - a -

bly as

ho - ly

Maid - ens as one's

apt to find.

Monks.

*pp unis.*

When the

*♩ = 1 of preceding Tempo. (beat 1.)*

Far from worldly sin

Pri- or is n't list'-ning we re - mark

That we are not half as

ho - ly as we look. Ha, ha!

and - - - pleas ure, Far from

Al - though our mien is pi - ous, The

taint of earth - ly

pleas - ure, laws de - ny us, We man - age to ob - tain by hook or

things; We're be -

crook. Ha, ha! by hook or crook. We man - age to ob - tain by hook or

crook. Ha, ha! by hook or crook. We man - age to ob - tain by hook or

crook. Ha, ha! by hook or crook. We man - age to ob - tain by hook or

com - ing, at our leis -

crook. You'll per - mit us to ob - serve we say, and think, Ha, ha!

ure, An - geis lack -

That man is more re - sign - ed When ver - y well he's

ing on - ly wings.

din - ed; He's not the less re - lig - ious for a drink. Ha, ha, Ha,

ha! We yearn not

When the Pri - or is not look - ing, we re -



for mark, Ha, ha! That we are not half as ho - ly as we

est, look; Ha, ha! Chant - ing all

Though our air and mien are pi - ous Still the pleas - ures

the live - long day;

laws de - ny us, We ob - tain, ob - tain by hook or crook: Ha, ha! by

hook or crook. Chant - ing for ev -

ry man is more re - sign'd, When he's com - fort -

er, From the world we sev - er;

a - bly dined; Ev - ry man is more re - sign'd, When he's com - fort - a - bly dined:

Chant - ing for ev - er,

He is no less good, we think, If he has good wine to drink;

Joy know - ing nev -

He is none the worse, as we think, With ros - y wine to drink;

er.

No worse, we think, For now and then a drink.

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The key signature is one sharp (F#), and the time signature is 2/4. The score ends with a double bar line and a key signature change to two sharps (D#).

(The Prior awakens slowly.)

91

Allegro. (L'istesso Tempo.) ( $\frac{1}{2}$  =  $\frac{1}{2}$  of preceding Tempo.)

Novices.

Chorus.

Monks. *ten.* She's a - sleep at last! De - light - ful! Is - n't

*ten.* In our qui - et clois -

this se - clu - sion fright - ful! Days go by, no fellows

- ter, Monk - ish



hand - some,                      Come poor prison'd maids to    ran - som.

breth -                      - ren                      dwell,

Youth and love are swiftly flying,                      Here we mope in sorrow

Peace -                      - ful                      as                      an                      oys -                      -                      -

sigh - ing,                      Sigh - ing, dy - ing for a    lit - tle world - ly

ter,                      in                      an                      oys -                      -

know - ledge;                      We're pining for the knowledge not to be ob - tain'd in college.

ter                      shell.

She's a - sleep at last! De - light - full! Is - n't

In the world of pleas -

this se - clu - sion fright - full! Days go by, no fellows

- ure, Sa - tan's

hand - some, Come poor prison'd maids to ran - som.

wiles en - mesh;

Youth and love are swiftly flying, Here we

We in clois - ter'd lei -

mope in sorrow sigh - ing, Sigh - ing for a lit - tle

- sure, Mor - ti -

knowledge, That one can not learn at school. Hopeless fate! Here we wait.

fy the flesh.

*molto rit. e cresc.*

Andante maestoso. (Tempo I.)

*ff* Sem - per i - dem, Sem - per i - dem! Ev - er

*ff* Sem - per i - dem, Sem - per i - dem! Ev - er

Andante maestoso. (Tempo I.)

*ff*

Mind - ful of our law! of our law!

Mind - ful of our law!

*con pesante rit.*



# Nº 9. In Fair Andalusia.

Yvonne and Chorus of Monks.

Voice.

Piano.

*ff*

Where are the stars so bright-ly twinkling As in fair\_ An-da-lu-si-a?

*p*

Where are gui-tars so light-ly tink-ling As in fair\_ An-da-lu-si-a?

The girls' dark eyes are like the stars, Their

voic-es like the soft gui - tars, — Oh, nothing love and pleasure mars — In

fair — Anda - lu - si-a.

*rit.*

**Monks.**  
*unis.*

Those sin-ful pleasures we o -

pine — Are hard-ly in our monkish line, — But nev-er-the-less we

*rit.*

**Tempo di Valse.**

must con-fess As dancing monks we think we'd shine,

*rit.*

*sfz a tempo.*

we'd shine.

Chorus.

*Castanets.*BASSES.  
*unis.*

Click clack!

click clack!

click clack!

Plunk plunk plunk!

Ting a ling a ling,

plunk plunk plunk!

click clack!

click clack!

click clack!

click clack!

Ting a ling a ling, plunk plunk plunk! Ting a ling a ling, plunk plunk plunk!

click clack!

Ting a ling a ling, plunk plunk!

Ting a ling a ling a ling!

Yvonne.

When it is ev'n - ing we

Ting a ling a ling, plunk plunk!

click clack!

click clack!

Plunk plunk plunk, Ting a ling a ling,



dance the bo - le - ro,      Dressed in man - til - la and  
 click clack!      click clack!      click clack!      click clack!  
 plunk plunk plunk, Ting a ling a ling,      plunk plunk plunk, Ting a ling a ling,

gau - dy som - bre - - ro;  
 click clack!      click clack!      Ting a ling a  
 plunk plunk plunk, Ting a ling a ling, plunk plunk, Ting a ling a

With oth - er  
 ling, plunk plunk,      Ting a ling a      ling, plunk plunk,      click clack!  
*unis.*      *unis.*  
 ling, plunk plunk,      Ting a ling a      ling, plunk plunk,      Plunk plunk plunk,

things, such as span-gled Trou-ser-o,

click clack! click clack! click clack!

Ting a ling a ling, Plunk plunk plunk, Ting a ling a ling,

Peas-ants, but gay-er than ev-er was Pha-

click clack! click clack! click clack! click clack!

Plunk plunk plunk, Ting a ling a ling, Plunk plunk plunk, Ting a ling a ling, plunk

ragh

Ting a ling a ling, Plunk plunk, Ting a ling a

plunk, Ting a ling a ling, Plunk plunk, Ting a ling a

*unis.*

Let ev - 'ry care, ev - 'ry mi - se - ry hang go!

ling, plunk plunk!

Ah! Ha ha ha ha ha! While a - mid

*unis.* Hang go! Hang go! *unis.* Hang go! Hang go!

groves of the ol-ive and man-go; Ah! Ha ha ha ha

*unis.* Man - go! Man - go! *unis.* Man - go!

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat). The score is divided into systems. The first system shows the vocal line with the lyrics 'Let ev - 'ry care, ev - 'ry mi - se - ry hang go!' and the piano line with 'ling, plunk plunk!'. The second system continues the vocal line with 'Ah! Ha ha ha ha ha! While a - mid' and the piano line with 'Hang go! Hang go!'. The third system shows the vocal line with 'groves of the ol-ive and man-go; Ah! Ha ha ha ha' and the piano line with 'Man - go! Man - go!'. The fourth system continues the vocal line with 'Ah! Ha ha ha ha' and the piano line with 'Man - go!'. The score includes various musical notations such as notes, rests, and dynamic markings.



ha! Whirling Jua - ni - ta, Twirling Pe - pi - ta, Sing-ing, we

Whirl-ing, Twirl-ing, Whirl-ing, Twirl-ing, Sing-ing, we

Man - go!

trip the fan - dan - go: Whirl-ing Jua - ni - ta,

trip the fan - dan - go: tra la la, plunk plunk, Whirl-ing, Twirl-ing,

Twirl-ing Pe - pi - ta, Sing-ing, we trip in the dance.

Whirl-ing, Twirl-ing, Sing-ing, we dance so gay.

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily in the soprano voice part, with accompaniment in the piano. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings like accents (>). The piano part consists of chords and single notes, providing a harmonic foundation for the vocal melody.

*unis.*

Though laid on Mon- as- ter - y- shelves, We used to dance that way our - selves;

*poco accel.*

De - spite our Ab - bot This chance we'll grab it, Dance like so

*fp*

man - y monk - ish elves, Dance like so man - y monk - ish elves: De - spite our

*ff*

Ab-bot This chance we'll grab it, And dance like so man-y monk-ish

*unis.*

*unis.*

Plunk plunk plunk, Ting a ling a ling, Plunk plunk plunk,

elves; We used to dance just this way our - selves:

*sempre accel.*

Ting a ling a ling, Dance a - way, Ev - er

Dance a - way, Dance a - way;

*sempre accel.*

*sempre accel.*



Ah! *Più mosso.*

gay; Dance a - - way. When it is

plunk plunk, plunk plunk, plink plink plink, plink plink plink, When it is

*f* *unis.*

*Più mosso.*

ev-'ning we dance a bo - le - ro. Dressed in man - til - la, and gau - dy som -

ev-'ning we dance a bo - le - ro. Dressed in man - til - la, and gau - dy som -

brer - o. Ah! Ah!

brer-o. Ting a ling a ling, plunk plunk, Ting a ling a ling, plunk plunk;

*fin*

With oth-er things, such as spangled trou-sero;— Peasants, but gay-er than  
*unis.*

With oth-er things, such as spangled trou-sero,— Peasants, but gay-er than  
*unis.*

ev-er was Pha-raoh. Ah! Ah!

ev-er was Pharaoh. Ting a ling a ling, plunk plunk, Ting a ling a

Let ev-ry care, ev-ry mi-se-ry hang go. Ah!

ling, plunk plunk. Hang go!

*unis.*

3

Ha ha ha ha ha! While a - mid groves of the

Hang go! *unis.* Hang go! Hang go!

The first system of the musical score. It consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics "Ha ha ha ha ha! While a - mid groves of the". The middle staff is a vocal line in bass clef, with the lyrics "Hang go!" and "Hang go!". It includes a *unis.* (unison) marking. The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and single notes.

ol - ive and man - go. Ah! Ha ha ha ha

Man - go! Man - go! Man - go!

The second system of the musical score. It consists of three staves. The top staff is a vocal line in G major, with the lyrics "ol - ive and man - go. Ah! Ha ha ha ha". The middle staff is a vocal line in bass clef, with the lyrics "Man - go! Man - go! Man - go!". The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and single notes.

ha! Whirl-ing Jua - ni - ta, Twirl-ing Pe - pi - ta, Sing-ing, we

Whirl - ing, Twirl - ing, Whirl - ing, Twirl - ing, Sing-ing, we

Man - go!

The third system of the musical score. It consists of three staves. The top staff is a vocal line in G major, with the lyrics "ha! Whirl-ing Jua - ni - ta, Twirl-ing Pe - pi - ta, Sing-ing, we". The middle staff is a vocal line in bass clef, with the lyrics "Whirl - ing, Twirl - ing, Whirl - ing, Twirl - ing, Sing-ing, we". The bottom staff is a piano accompaniment in bass clef, featuring a series of chords and single notes.



trip the fan-dan-go; \_\_\_\_\_ Sing-ing Jua-ni-ta, Twirl-ing Pe-

trip the fan-dan-go; tra la la, plunk plunk! Whirling, Twirling, Whirl-ing,

The first system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics. The middle two staves are a piano accompaniment. The key signature has one flat (B-flat). The time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign.

pi-ta, Sing-ing, we trip in the dance. \_\_\_\_\_

Twirl-ing, Sing-ing, we dance so \_\_\_\_\_ gay. \_\_\_\_\_

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are "pi-ta, Sing-ing, we trip in the dance." and "Twirl-ing, Sing-ing, we dance so \_\_\_\_\_ gay. \_\_\_\_\_". The piano part continues with similar rhythmic patterns.

Presto.

*ff*

The third system of the musical score. It begins with the tempo marking "Presto." and the dynamic marking "*ff*". The piano part features a more active, rhythmic pattern with many sixteenth notes. The vocal part is not present in this system.

The fourth system of the musical score. It continues the piano solo from the third system. The piano part features a more active, rhythmic pattern with many sixteenth notes. The vocal part is not present in this system.

# Nº 10. The Monk and the Maid.

Song: Romero and Male Chorus.

*Allegro moderato.*

Romero.

Piano.

When I went my rounds one

day, Seek - ing char - i - ty, char - i - ty, char - i - ty, A young

dam - sel passed my way, And she mocked at me with much hi -

lar - i - ty. Oh, her eyes were bright to see, Small her foot, and trim of

The musical score is written for voice (Romero) and piano. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro moderato'. The score is divided into three systems. The first system shows the beginning of the song with the voice part starting on 'When I went my rounds one'. The piano accompaniment features a series of chords and moving lines. The second system continues the melody with the lyrics 'day, Seek - ing char - i - ty, char - i - ty, char - i - ty, A young'. The third system concludes the phrase with 'dam - sel passed my way, And she mocked at me with much hi -' and 'lar - i - ty. Oh, her eyes were bright to see, Small her foot, and trim of'. The piano part provides a steady accompaniment throughout, with some dynamic markings like 'p' (piano) and 'f' (forte) visible.

hosier-y;—“Who would be,” quoth she, quoth she, “A cowléd monk with staff and

ro - sa - ry? O - hé! Ha, ha! O - hé! He, he!’ E - ven

(falsetto)

so did that dam - sel mock at me. Monks. O - hé! Ha, ha! O - hé! He, he! How

(falsetto)

*unis*

Romero.

Then did I sigh with up - cast eye, Such merri-ly mocked that dam-sel free.

*p*



## Più Lento.

smiles as thine our vows do ban; I'll flee for miles to 'scape thy wiles, Tempt

*r. h.*

not! tempt not! tempt not! tempt not! tempt not this ho - ly man. Not too

*accel.* *rit.*

near us, not near us must earth - ly bliss come:

*rit.*

Pax vo - bis - cum! Pax vo - bis - cum! Pax vo - bis - cum! Pax vo - bis - cum!

Pax vo - bis - cum!

Chorus.

Do not come too near, Do not come too near, Woman's smiles I fear; Woman's smiles we fear;  
 TENORS. Come not near, near, Woman's smiles we  
 BASSES. Do not come too near, near, Woman's smiles we  
 Do not come too near, Woman's smiles we fear;

So fear, we fear, yes, go wo - man's smiles your way, Go way, young  
 fear, we fear, yes, wo - man's smiles we fear. *sf*  
 fear, we fear, yes, wo - man's smiles we fear. *sf*  
 yes, we fear, yes, wo - man's smiles we fear. *fp*

damsel gay; And Pax vo - bis - - cum. *fp*  
 Pax vo - bis - - cum. *p*  
 Pax vo - bis - - cum. *p*  
 Pax vo - bis - - cum. *fp*  
 Pax vo - bis - - cum. *fp*

## Tempo I.

On-ward went that dam-sel

gay, Echoed ev-er her merry hi-lar-i-ty, To the

fair she went her way, While I followed her, seeking for

char-i-ty: To the fair I bent my course, On the

road I met a travel-er, He changed clothes with me by



force, And there stood I — a gal-lant cav-a-lier. — O - hé! Ha, ha! O -

(falsetto.)

hé! ho, ho! For a monk's not al-way a saint you know.  
Monks. *unis.* O fie fie fie! Oh

(falsetto.)

Full soon I met that  
no no no! How wick-ed you were to do just so.

*Più Lento.*

maid di-vine, Who knew me not, but smil-ed on me; We quaffed a stoup or

*rit.*  
two of wine; We danced, we danced, we danced, we danced fan - dan - gos bright to

*rit.*  
see! Oh not near us, not near us must earthly bliss come. But

*colla voce.*

**Allegro giocoso.**

*f*  
oh! that dam-sel's laugh was light, As rip-pling brooklets plashing;— And

oh! that dam-sel's smile was bright! Her eyes so black and flashing.— I

*rit.*  
ask ye fair Now, who is there Who knows what he's a - bout, lads, Yet

*rit.*

*pesante.*

ev-er would by— a cloistered monk, While there's love in the world with-

*rit.*

out, lads? O - hé! Ha, ha! O - hé! ho, ho! A

*ff*

(falsetto.)

monk's not ev-er a Saint, you know: O - hé! Ha, ha! O - hé! ho, ho! A

TENORS.

BASSES.

*unis.*

(falsetto.)

(falsetto.)

Chorus.

monk is not ev-er a saint, you know.

you know.



No 11<sup>a</sup> Who can this be?

Ensemble.

Allegro moderato.

Piano.

The piano introduction is in 3/4 time, marked 'Allegro moderato'. It features a treble and bass staff. The treble staff begins with a half note G4, followed by eighth notes A4, B4, and C5. The bass staff begins with a half note G2, followed by eighth notes F2, E2, and D2. Both staves have a piano (p) dynamic marking. The piece concludes with a triplet of eighth notes in both staves.

Monks.

Who can this be?

We'll stay and see, With

The Monks' entry is in 3/4 time. The vocal line (bass clef) starts with a whole note G2, followed by a half note A2, and then a quarter note B2. The piano accompaniment (treble and bass clefs) features a triplet of eighth notes in the treble and a single eighth note in the bass. The piece concludes with a triplet of eighth notes in the treble and a single eighth note in the bass.

Alvarado.

Poco meno.

Ho -

world-ly cu - ri - os - i - tee!

Poco meno.

Alvarado's entry is in 3/4 time, marked 'Poco meno'. The vocal line (bass clef) starts with a whole note G2, followed by a half note A2, and then a quarter note B2. The piano accompaniment (treble and bass clefs) features a triplet of eighth notes in the treble and a single eighth note in the bass. The piece concludes with a triplet of eighth notes in the treble and a single eighth note in the bass.

la!

Ho - la!

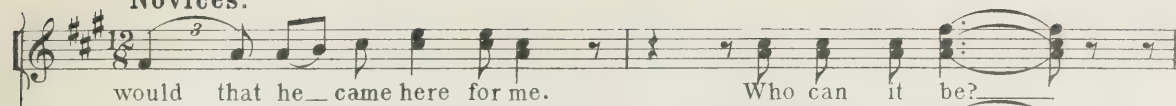
Novices.

unis.

A gallant look-ing fel-low, he! Oh,

The Novices' entry is in 3/4 time, marked 'Poco meno'. The vocal line (bass clef) starts with a whole note G2, followed by a half note A2, and then a quarter note B2. The piano accompaniment (treble and bass clefs) features a triplet of eighth notes in the treble and a single eighth note in the bass. The piece concludes with a triplet of eighth notes in the treble and a single eighth note in the bass.

## Novices.

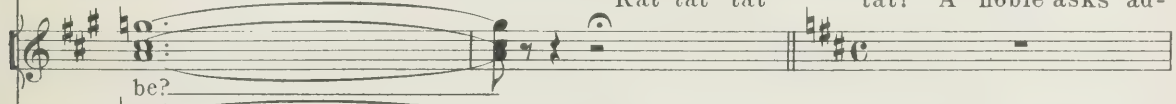


## Monks.

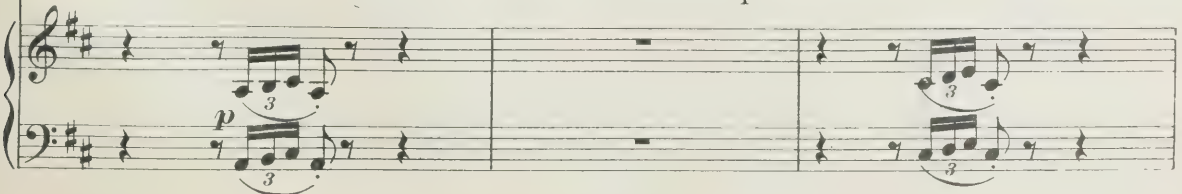
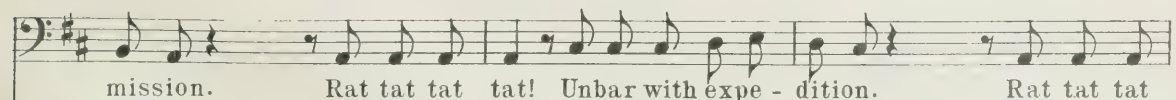


## Duke.

## Più mosso.



## Più mosso.



tat! Come, let me in! Rat tat tat tat! And alms you will

*Chorus.* *unis.* (imitating the Duke's Voice.)  
Rat tat tat tat!

*win.*  
We'll let him in.

*Moderato. staccatissimo.* (The Duke enters.)  
*un poco accel.*

(He looks around stupidly.)  
Accept, Mother Su -

pe - ri - or, This youth - ful ward of mine; In ho - ly things in -



fer - ri - or To a person in your line.

**Dolores.**  
I'll try to be most du - ti - ful, Your prej - u - dice dis -

*L'istesso tempo.*

arming. **Alvarado.**  
These nov - ic - es are beau - ti - ful, I find them real - ly

*L'istesso tempo.*

charm - ing; Here's a kiss, and there's a kiss, Who would miss a

## Mother-Superior.

Recit.

Se - ñor, I ac-cept your of-fer.

chance like this,

Recit.

*a tempo.*

*f* *>*

## Allegro.

Cease your an-tics rib-ald scoffer.

Novices.

*unis.*

Cease your an-tics, rib-ald scoffer.

Monks.

*unis.*

Cease your an-tics, rib-ald scoffer.

## Allegro.

*sf* *f*

## Alvarado.

Here's a kiss, and there's a kiss, Who would miss a

Here's a kiss, and there's a kiss, Who would miss a

## Duke. (getting talkative.)

chance like this.

That you main - tain this qui - et

chance like this. That you main - tain this qui - et

place To teach the fe - male heart some grace Is ver - y

well; Be - cause I find all troub - le springs from wo - man -

kind. **Monks.** **Romero.** *rit.* That he doth  
What does he say?

find **Novices.** All trouble springs from wo-man-kind. *unis.* Oh,  
*a tempo.*



shocking! You're mocking! Oh, shocking! You're mocking! You

*ff* *f*

The first system of the musical score is in D major (two sharps). The vocal line consists of eighth and quarter notes with lyrics. The piano accompaniment features chords and moving lines in both hands, with dynamic markings *ff* and *f*.

Duke.

I do, I do, I do,

don't think so; do you? You don't think so; do you?

The second system continues the musical score. The vocal line has a longer note for "I do," followed by a question. The piano accompaniment provides harmonic support with various chordal textures.

And I will prove it

The third system shows the vocal line continuing with "And I will prove it". The piano accompaniment includes some rests in the vocal line, indicating a brief pause or breath.

to you.

*ff*

The fourth system concludes the page with the vocal line saying "to you." The piano accompaniment ends with a final chord marked *ff*.

# No 11<sup>b</sup> Woman, lovely woman.

## Song.

Duke and Chorus.

Allegro moderato.

Duke. *mf* Who

Piano. *p l.h.* *sf* *r.h.*

was it in E - den en - countered the snake? Wo - man, at - tract - ive  
is it de - nounce - es the dress of the stage? Wo - man, con - tra - ry

wo - man; — Who looked at the ap - ple and longed for a rake?  
wo - man; — The sight of a bal - let - girl caus - es her rage?

Wo - man, at - tract - ive wo - man. — To — this day, we men would have  
Wo - man, er - rat - ic wo - man. — But she thinks a low dress at a

been per - fect quite, — Ser - pents and sin would have kept out of sight; But the  
ball is no crime, While a bath - ing - suit bobb'd off like this is sublime; Thus she

*poco rit.*

ap - ple was ro - sy, she longed for one bite; Wo - man, im - pul - sive  
makes her good points, but not all at one time; Wo - man, in - ge - nious

*Tempo di Valse.*

wo - man. \_\_\_\_\_ 1. 2. Wo - man, love - ly wo - man, \_\_\_\_\_  
wo - man. \_\_\_\_\_

Since first the world be - gan, \_\_\_\_\_ You've made double the share of

trouble \_\_\_\_\_ For poor un - for - tu - nate man. \_\_\_\_\_ I but

state the froz - en facts, De - ny them if \_\_\_\_\_ you



can; "Cherchez la femme", if there's an-y-thing wrong, With

married or sin - gle man: "Cherchez la femme", if there's an-y-thing

wrong, With married or sin - gle man.

*f* Wo - man, love - ly wo - man, Since first the world be - gan,

*f unis.* SOPRANOS & ALTOS.

Wo - man, love - ly wo - man, Since first the world be - gan,

*f unis.* TENORS & BASSES.

*f*

— You've made double the share of trouble — Of poor un - for - tu - nate

— You've made double the share of trouble — Of poor un - for - tu - nate

man. — I but state the froz - en facts, De - ny them

man. — I but state the froz - en facts, De - ny them

if — you can: "Cherchez la femme", if there's an - y - thing wrong,

if — you can: "Cherchez la femme", if there's an - y - thing wrong,

With mar-ried or sin - gle man; "Cherchez la femme", if there's

With mar-ried or sin - gle man; "Cherchez la femme", if there's

an-y-thing wrong, With married or sin - gle man.

an-y-thing wrong, With mar-ried or sin - gle man.

*rit.* *a tempo*

*rit.* *a tempo*

*rit.* *a tempo*

*ff* Dance.

D.S. al Fine.

2. Who

D.S. al Fine.



# Nº 12. The Angelus.

Dolores and Chorus.

Andante.

Dolores.

Piano.

The musical score is written for Dolores (voice) and Piano. It begins with a tempo marking of 'Andante.' The key signature is one sharp (F#) and the time signature is common time (C). The Dolores part consists of four measures of whole notes, with the first measure being a whole rest. The Piano accompaniment starts with a treble clef and a bass clef. The right hand plays chords in the treble clef, with the first measure marked '(chimes.)' and 'l.h.'. The left hand plays a simple bass line in the bass clef. The score includes lyrics: 'The An - gelus sounds from the con - vent bells Like a dear voice low and ten - der, And o - ver the crest of the hills in the West The'. The piano part features triplets in the right hand and chords in the left hand. The score ends with a 'marc.' (marcato) marking and a fermata over the final chord.

(chimes.)  
l.h.

l.h.

l.h.

l.h.

marc.

The

An - gelus sounds from the con - vent bells Like a dear voice low and

ten - der, And o - ver the crest of the hills in the West The

red sun dies in splen - dor. To all it brings peace, and

**SOPRANOS & ALTOS.**

**TENORS & BASSES.**

*pp*

Humming. (with closed mouth.)

*pp*

la - bors all cease At voice of the ev'n - ing blest; 'Tis `a

call un-to pray'r, It is solace to care, And it brings to the wea-ry

*pp*

*pp*

rest! Ring on, ring on, gen-tle An - ge-lus!

*p* (very soft.)

*una corde.*

Born of the con - vent bells; Ring on, ring on gen-tle

*pp*

Ring on!

*pp*

An - ge-lus! 'Tis the hour of fond fare - wells!

*pp*

Fare - well!

*pp*

*tre corde.*



*poco rit.*

Ring-ing, swing-ing, Fair thought spring-ing; Sweet thy peal-ing, soft-ly\_ stealing,

Ring on, ring on! O chimes ring on!—

(chimes.) *l.h.* *poco rit.*

Ring on, ——— ring on, ——— ye chimes, ———

*p* Ring on, ring on, ye

*p*

Organ (on stage.)

*l.h.*

Ring on, ring on, gen-tle An - ge - lus!

chimes, Ring, ye chimes.

Born of the con - vent bells; Ring on, ring on, gen-tle

Ring on! Your Ye sing a Your

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into two systems. The first system contains the vocal melody and piano accompaniment for the first two measures of the piece. The second system contains the vocal melody and piano accompaniment for the next two measures. The piano part features complex triplets and sixteenth-note patterns. The vocal part includes lyrics in English and Latin.

*poco rit.*

An - gelus! At this hour of fond fare - wells.

song \_\_\_\_\_ is of \_\_\_\_\_ fare - well. O

song of fond fare - well, \_\_\_\_\_

*poco rit.**poco rit.**f a t.**molto cresc.**molto marcato sempre*

speed the dear friend to jour - ney's end With

O speed \_\_\_\_\_ dear friend \_\_\_\_\_ to jour -

*sempre cresc. e poco accel.*





song in heart ev - er, Bid - ing long thy  
 - ney's end, in heart A - bid -

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a series of sixteenth-note chords in the right hand and a more melodic line in the left hand.



song we love, thy song we  
 - ing long thy song,

This system contains the second system of music. The vocal line continues with lyrics. The piano accompaniment features a dense texture of sixteenth-note chords in the right hand and a supporting line in the left hand. Dynamics include *ff* (fortissimo).



love: Ring on! Ring  
 Ten. Ten. Basses. Bass.

This system contains the third system of music. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a series of sixteenth-note chords in the right hand and a more melodic line in the left hand. Dynamics include *ff* (fortissimo).

on, ring on, gentle An - gel - us! Born of the con - vent

*unis.*  
on, ring on, gentle An - gel - us! Born of the con - vent

*Organ.*

*ff*

bells; Of hope and joy, gentle An - gel - us! Thy

bells; Of hope and joy, gentle An - gel - us! Thy

*poco a poco dim.ed accel.*

message un-to sad hearts tells. Ring on! We

message un-to sad hearts tells. Ring on! *poco a poco dim.ed accel.* We

*poco a poco dim.ed accel.*

*sempre dim.*

love thy song, It bids the

*sempre dim.*

love thy song gen - tle voice, all

love thy song It bids the

love, we love It ev - er bids

*sempre dim.*

*sempre dim.*





## Nº 13. Cupid and I.

## Waltz Song.

Tempo di Valse

Voice.

Piano.

*f* *poco accel.*

*Più lento*

1. Cu - pid once found me a - dream - ing  
2. I found young Cu - pid a - sleep - ing,

*f* *p*

Lulled by the soft Sum - mer breeze \_\_\_\_\_ Where gold - en sun - light was  
Captur'd his ar - row and bow, \_\_\_\_\_ Though he em - plored me with

*p*

stream - ing Through the deep shade of the trees \_\_\_\_\_  
weep - ing, I would not let my prize go. \_\_\_\_\_

*p*

He gave no heed to my sigh - ing, What could I know of his  
 "Come! for my bow's safe re - turn - ing I promise thee," sobbed the

art? Ah! how swift - ly his ar - row came fly - ing;  
 boy, "Nev - er more shalt thou know love's sad yearn - ing,"

True was his aim at my heart Ah! love,  
 Thou shalt know on - ly its joy." Ah! love,

*Piu lento*  
*rit.*  
*p molto grazioso*

hap - py was the day for me, Now I know thee well,  
 hap - py was the day for me Free now is my heart;



From thy pleasant fol - ly I am free,  
Ay, love, gai - ly I can laugh at thee,

Vain is thy spell ev - er; Ay, love;  
My slave thou art ev - er; Ay, love;

smil - ing I can go my way, Bro - ken is thy chain:  
smil - ing I can go my way, Life is joy to me.

Cu - pid is my rul - er no long - er, I'm  
Cu - pid, if you seek to en - snare me, I

1. free a - - gain. 2. laugh at thee. I

Cadenza.  
laugh. Ah! A

Flute.

Ah! Ah! Ah! Ah!

accel. (Echo) pp Ah! Ah! Ah!

pp(Echo)

Ah!

Allegro molto.

*f* *ff*

# Nº 14. Monks Singing "The Serenade"

in Chant Style.

Monks.  
Andante. (a capella.)

**Tenor I.** I love thee, I a - dore thee, O my

**Tenor II.** I love thee, I a - dore thee, O my

**Bass I.** I love thee, I a - dore thee, O my

**Bass II.** I love thee, I a - dore thee, O my

heart, life, and soul, all are thine; Give me hope, dear, I im -

heart, life, and soul, all are thine; Give me hope, dear, I im -

heart, life, and soul, all are thine; Give me hope, dear, I im -

heart, life, and soul, all are thine; Give me hope, dear, I im -

Adagio.

plore thee, Let thine eyes look with, love, in mine, in mine.

plore thee, Let thine eyes look, love, in mine, in mine.

plore thee, Let thine eyes look, love, in mine, in mine.

plore thee, Let thine eyes look, love, in mine.



# Nº 15. Scene and Quartet.

143

Alvarado, Dolores, later Yvonne and Romero.

Molto moderato.

Piano.

Alvarado.

I'm sure 'tis she! —

Just wait! I'll see.

*poco accel.*

*mf*

love thee, — I a - dore thee, — My heart, life, and soul, all are

*p*

thine; — Give me hope, dear, — I im - plore thee, — Let thine

Yvonne.

Alvarado.

'Tis

eyes look with fond-ness in mine!

*colla voce*

Allegro con spirito.

he? 'Tis Al - va - ra - do! Yes, 'tis he! O, how de-

Allegro con spirito.

*mf*

light - ful will our meet - ing be.

Sweetheart, is't

'Tis I, my dear; What joy to be to-gether

you?

What joy to be to-gether

*ff*

here! 'Tis Al - va - ra - do!

here! 'Tis Do - lo - res!

*p* *f*

*Allegro mosso.*

**Yvonne.**

Ah, I have wandered long and far In search of

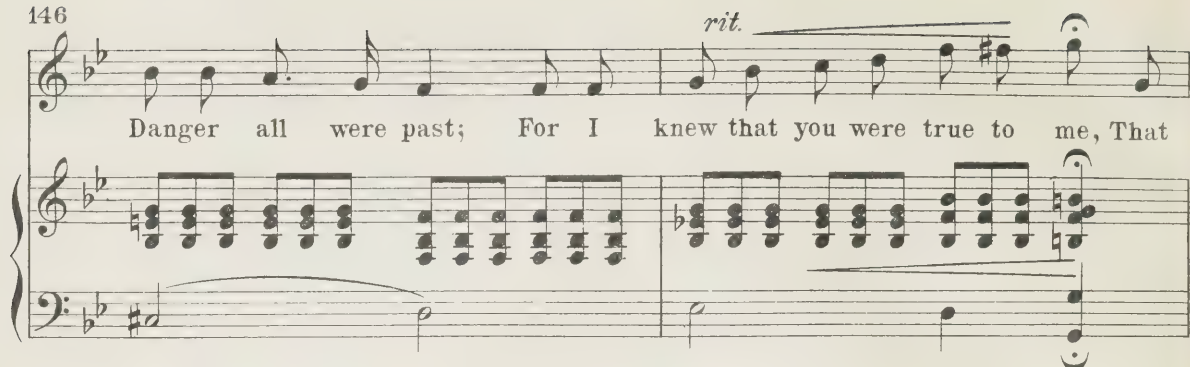
thee, my own, Thine eyes to me a guid-ing star In lone-ly

paths unknown: What were per-il, what were pain?



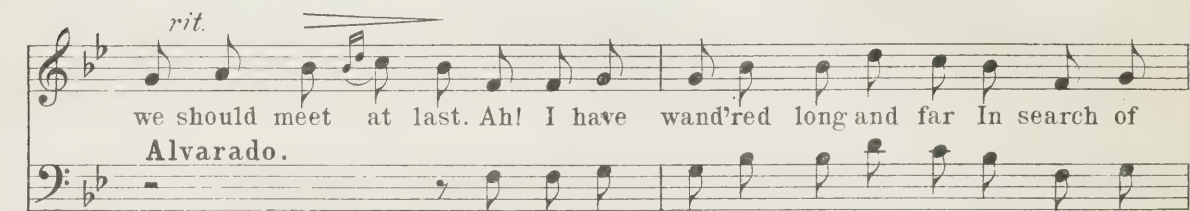
*rit.*

Danger all were past; For I knew that you were true to me, That



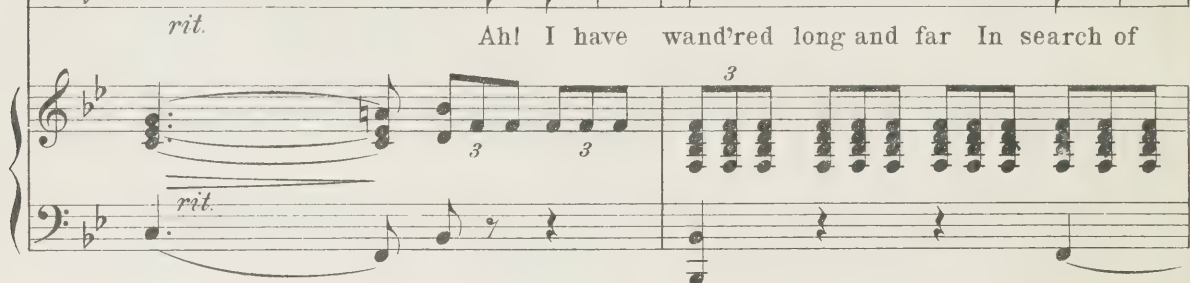
*rit.*

we should meet at last. Ah! I have wand'red long and far In search of Alvarado.



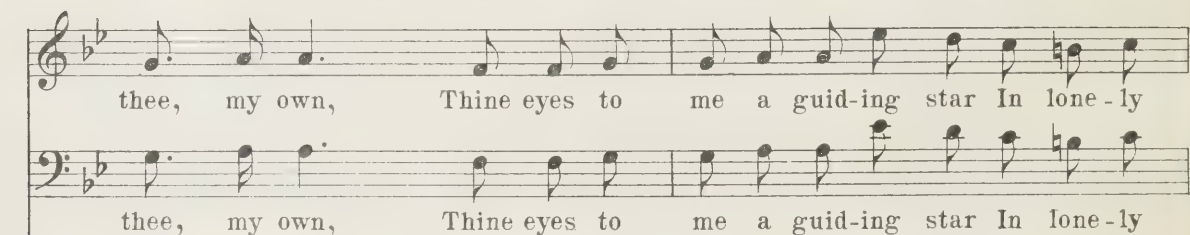
*rit.*

Ah! I have wand'red long and far In search of



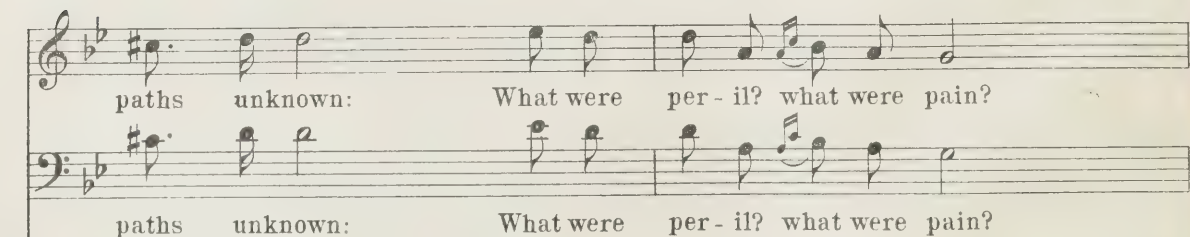
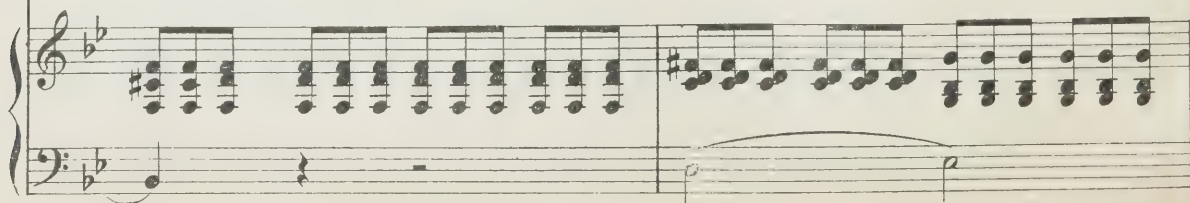
thee, my own, Thine eyes to me a guid-ing star In lone-ly

thee, my own, Thine eyes to me a guid-ing star In lone-ly




paths unknown: What were per-il? what were pain?

paths unknown: What were per-il? what were pain?

Danger all were past; For I knew that you were true, That we should  
 Danger all were past; For I knew that you were true, That we should

*rit.* meet, should meet at last. *a tempo.* **Allegro.** (Dolores enters.)

meet at last. *a tempo.* **Allegro.**

**Dolores. Recit.**

What's this? I in-ter-rupt a fine flir-ta-tion. 'Tis Al-va-

ra-do's fav'rite oc-cu-pa-tion.

Yvonne. *p*

Dolores. Ah, my love is near! *(aside)* *p*

Alvarado. He's a flirt, that's clear! *(to Yvonne)* *p*

Romero. Trust in me, my dear! *(aside.)* *p*

Molto moderato.

*dim.* *p* *molto grazioso.*

We meet then, at last, I con-fess that I can hard-ly com-pre-

A flirt is he! But this lit-tle game, I'll

We meet, you and I, Oh, my for-tune kindly at-

conduct queer! 'Tis con-duct queer! I hard-ly can com-pre-

hend it: From here we will fly *(aside)* *p*

end it. Why, he thinks 'tis I! *(to Yvonne)* *p*

tend it. To es-

hend it.



Es - cape you and I, Yes, a -

He thinks 'tis I, He

cape we'll try: *p* Es - cape you and I, A - way, yes, a -

'Tis an intrigue sly, A lov - er's intrigue sly, To

way from here we speed-i - ly shall fly, love, Yes he is true to me.

thinks he is win - ning my love. Can he be false to me?

way we will fly, we'll fly, love, Safe here, at last, are we,

end it at once I'll try now; Here's an in-trigue, I see;

*pp*

For he tells me so, Yes, he tells me so;

I should like to know? I'd like to know?

No one else shall know, No one else shall know, shall know, dear:

And who can they be?

Now his dear face I see; True is he I know,  
 He can - not know 'tis she. To me he is ev-er  
 I know she loves but me, For she tells me so;  
 Noth - ing it is to me, Noth - ing 'tis to me;

*pp*

True is he I know, False to me he can-not be, I'll not be - lieve it.  
 True he is I know, False to me? I can't be - lieve it!  
 False to me she can-not be, I'll not, I'll not be - lieve it.  
 Noth - ing 'tis to me, But the se - cret, I'll re - ceive it.

*mf*

Ah! my love is near!  
 He's a flirt, that's clear!

*p*

*dim.* *p*

We meet then at last, I con-  
 A flirt is he; But  
 trust me, my dear; We meet, you and I; O, may  
 This is con-duct queer! A meet - ing sly; I

fess that I can hard-ly compre-hend it.  
 this game I'll quickly end it.  
 For - tune kind - ly at - tend it.  
 hard - ly can compre-hend it.

*pp accel. e poco cresc.*



Tempo I. *un poco più Lento*

We've met, you and I; Fortune smiles upon our love; Good luck at-

They meet so sly; But I will stop this af-

We've met, you and I; Fortune smiles up - on, smiles up-

Up - on the sly these lov - ers meet; Luck at-

Tempo I.

*un poco più Lento**dim.**rall.*

tend us, pray.

fair straight - way.

on our love

tend them, pray.

*Piu mosso*

*ppp* *a tempo* *accel.* *dim.* *i.h.* *sf* *sff*

## Nº 16. Finale: Act II.

Allegro molto.

Piano.

**Alvarado.**

Dis-hon-or most ap-pall-ing,

and ter-ri - ble dis-grace, Are threat-en - ing the fall-ing Of this mo -

**Yvonne.**

He thinks I am Do-lor-es; I'll let him think it too.

nas-tic place.

I'll make him take me with him, Then quick-ly say "a - dieu!"

**Dolores.** (To Alvarado) (aside.)

He thinks you

girl is I, Here is our chance to

fly; Will she keep si-lent, or will she her face re - veal?

*pesante.*

*f*

*colla voce.*

**Duke.**

A - mong these monkish brothers There is a traitor base

**Dolores.** (To Alvarado).

Do not let the

**Alvarado.**

The vil-lain shall be driv-en From this mo - nas-tic place.

Duke see me, We'll es-cape and soon be free.



*ff declamato, con fuoco.*

Since he takes me for his wife I shall e - scape straight-

way. —

**TUTTI. Mother-Superior** (always with Contralto.)

Who can it be? Who can it be? Which is the trai - tor? Who is  
Prior (with Basses.)

**Romero.**

I must e-scape!

**Dolores.**

Let us es - cape!

**Alvarado.**

O, what a scrape!

**Yvonne.**

O do not bid me tell his name:

**Dolores.**

What is her name?

**Alvarado.**

What is her name?

**Romero.**

Es - cape's my game!

**Duke.**

O fie! for

**Gomez.**

O do not

O spare my shame! O do not make me tell his  
 She takes my name: I think I see her lit-tle  
 She takes her name: I think I see her lit-tle  
 This girl I'll claim: I much re-gret I hith-er  
 shame Come, tell his name.  
 blame This worth-y dame.

name, Or I shall die of grief and shame! But who is  
 game: To fly from here, she takes my name. But who is  
 game: To fly from here, she takes her name. But who is  
 came: I great-ly fear I'll come to shame. But who is



this ap-proach-ing here? O who is this ap-proach-ing here? It is the  
 this ap-proach-ing here? O who is this ap-proach-ing here? It is the  
 this ap-proach-ing here? O who is this ap-proach-ing here? It is the  
 this ap-proach-ing here? O who is this ap-proach-ing here? It is the  
 It is the  
 It is the

(Sensation.)

guard! It is the guard!  
 guard! It is the guard!  
 guard! It is the guard!  
 guard! It is the guard!  
 guard! It is the guard!

Chorus.

O yes, it is, it is the guard.  
 O yes, it  
 ff

What brings the guard? Ah! is the royal guard. Ah! a tempo.

Duke. Recit.

Duke. Recit.

Now speak! who is the ren-e-gade Who dared to

## Andante maestoso.

sing that Serenade... (Speaking) Which of you is that wretch Alvarado, who dares to sing serenades to my Dolores here? Speak!

**Romero.**  
 I con-fess I'm the guilty man, The man yon la-dy

**Yvonne.**  
**Dolores.** What im-pu-dent pro-fes-sion! What means he by this con-fession!  
 What im-pu-dent pro-fes-sion! What means he by this con-fession!

loves. (Pointing to Yvonne.)

He! a fel-low I ne'er saw be-fore.  
 He! a fel-low I ne'er saw be-fore.

**TENORS.**  
**Chorus of Monks.**  
**BASSES.** O what dis-grace He doth con-

ff r.h. pp



**Yvonne.** (Aside.)

Indeed! His yarn I'll not deny; No No —

**Dolores.**

O let — her as the Duchess take my

fess; Oh, faithless ren-egade!

Ar - rest him!

*r. h.**l. h.**r. h.**p**grazioso***Yvonne.**

His sto - ry I shall not de - ny

**Dolores.**

place.

**Alvarado.**

While you and I, my dear, can

Why does he say that he is I?

**Romero.**

Yes, Al - va - ra - do's self am I.

**Duke.** (To Romero.)

He! Al - va - ra - do! What a lie!

**Gomez.**

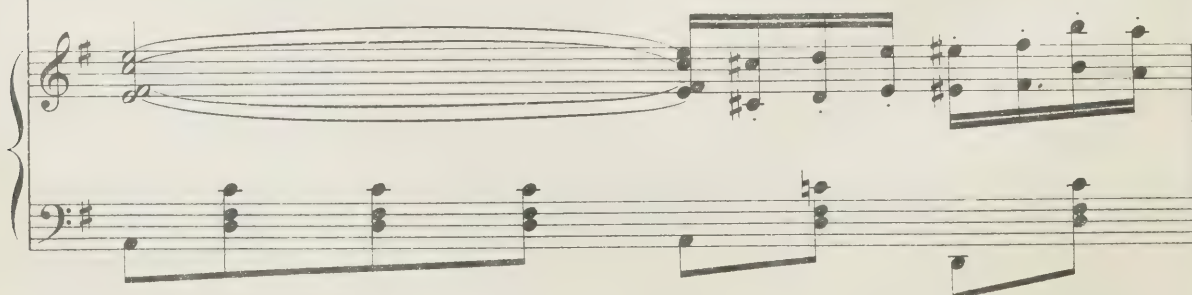
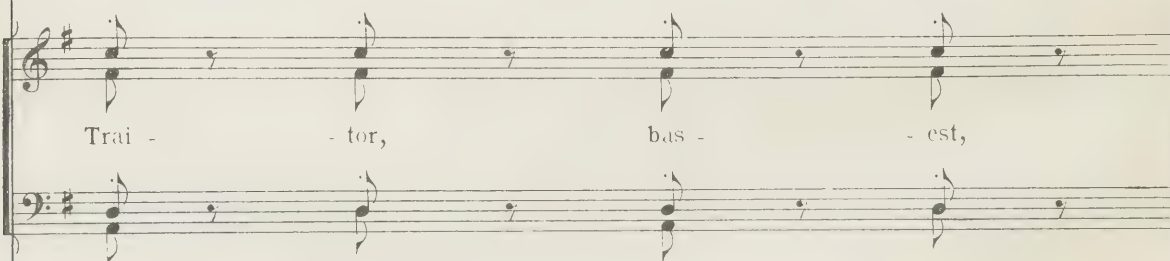
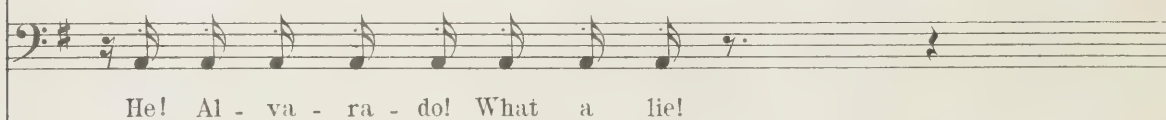
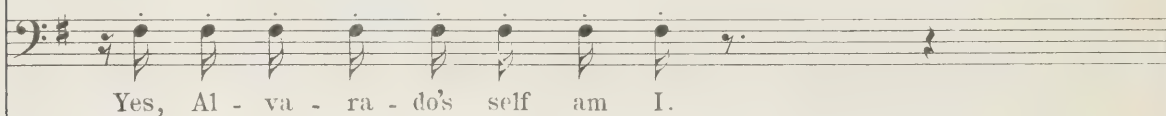
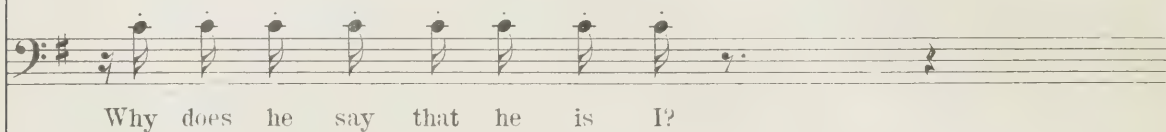
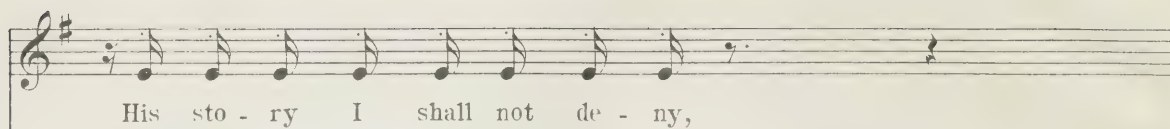
He! Al - va - ra - do! What a lie!

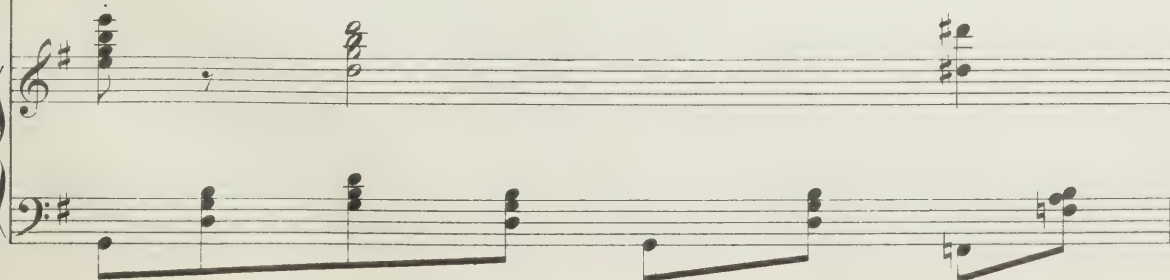
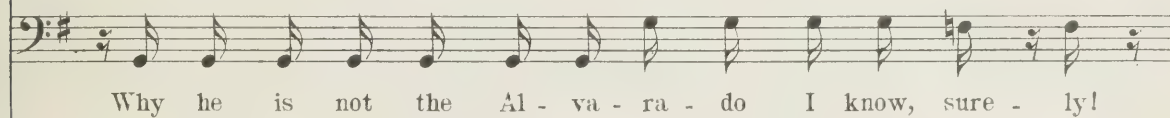
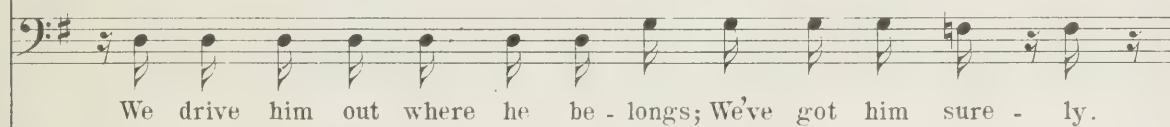
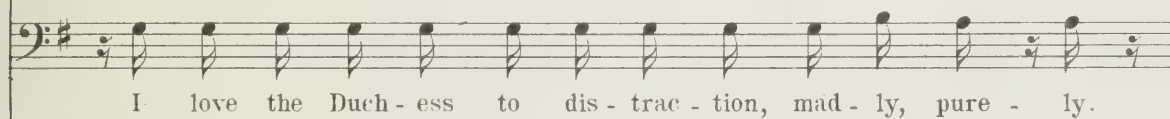
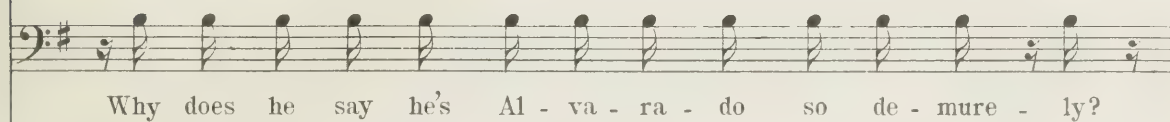
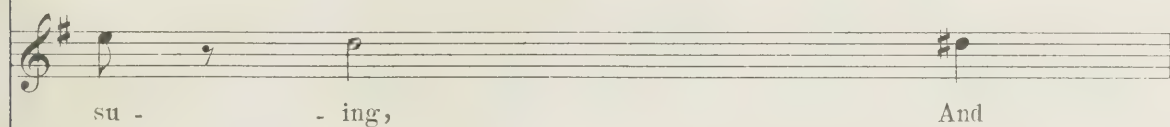
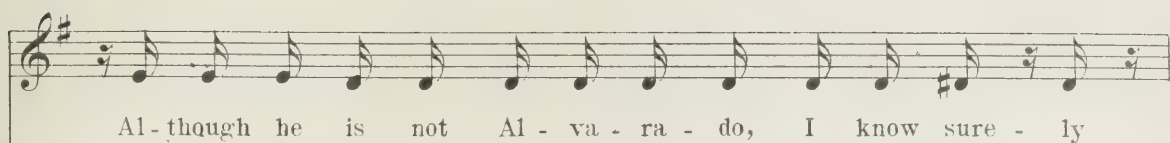
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in -

- trud -

er!

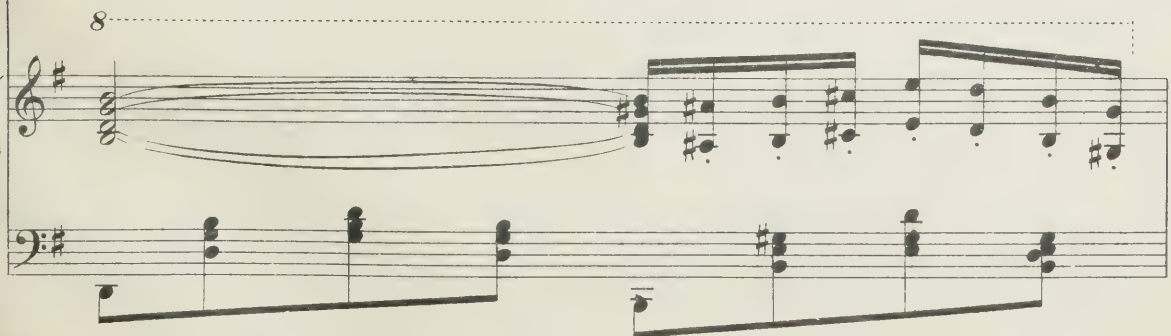
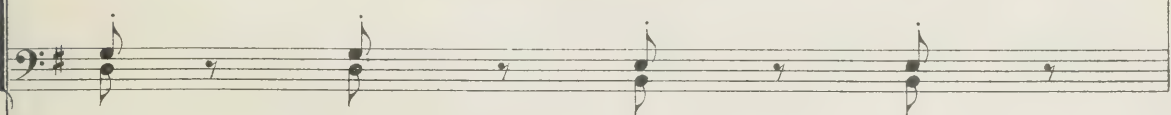
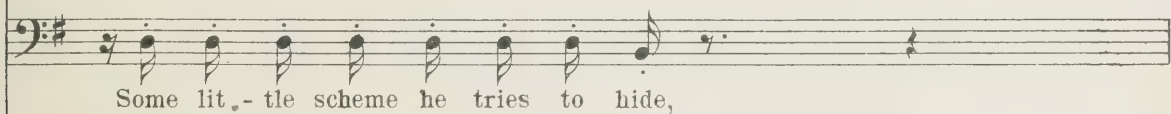
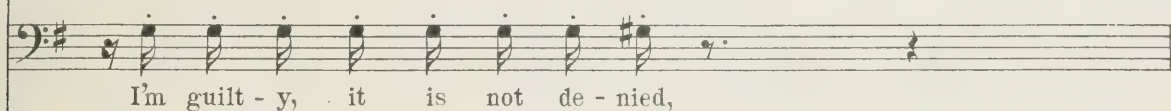
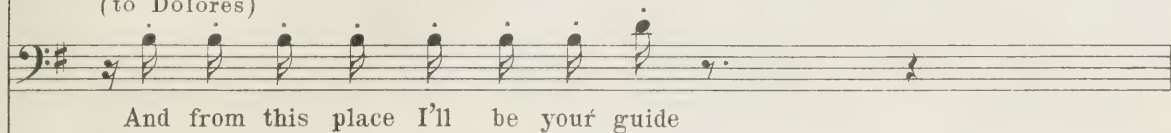
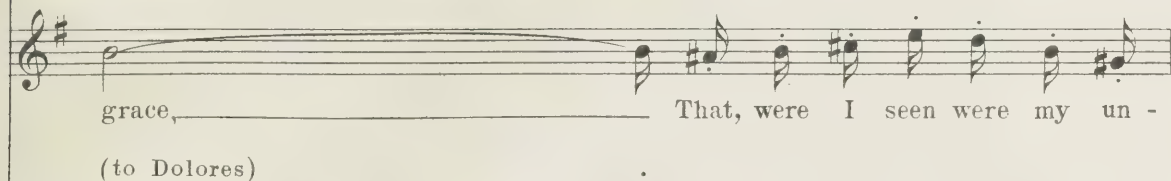
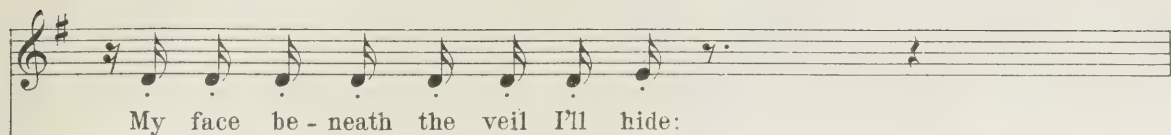


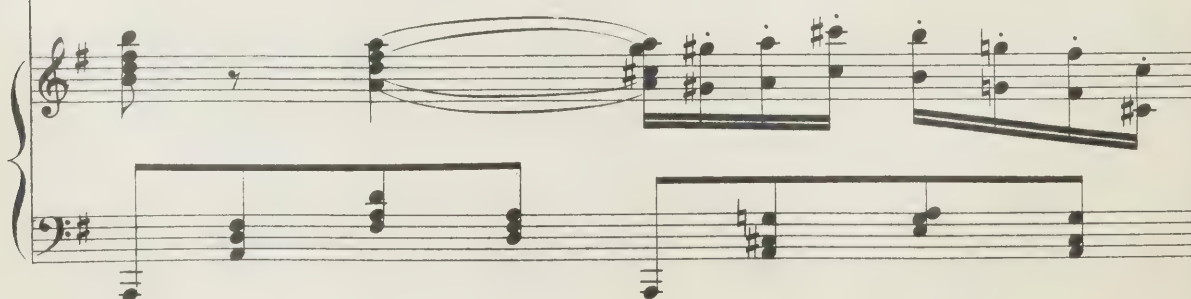
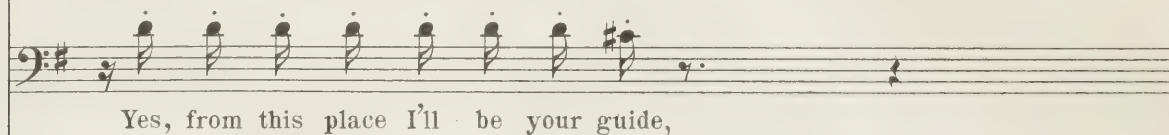
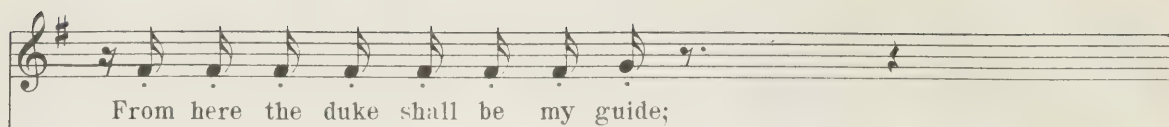




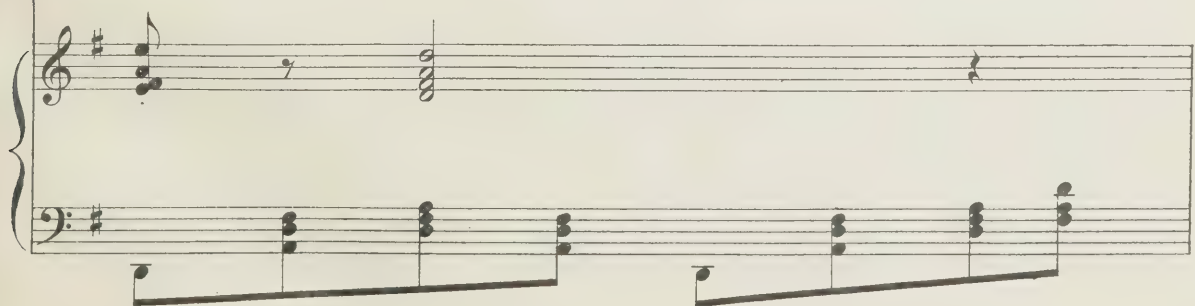
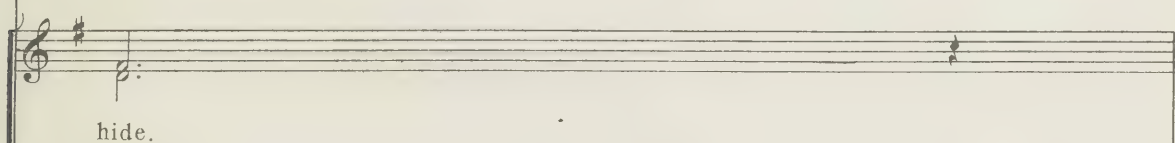
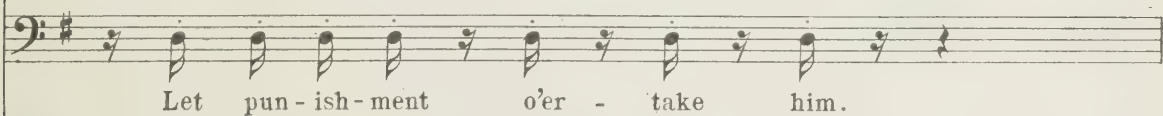
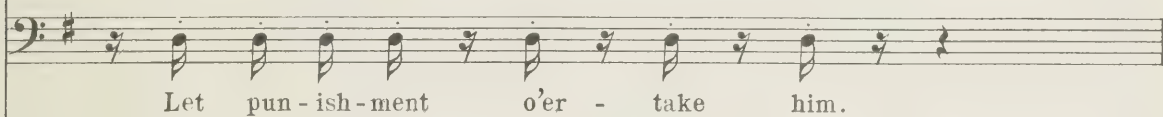
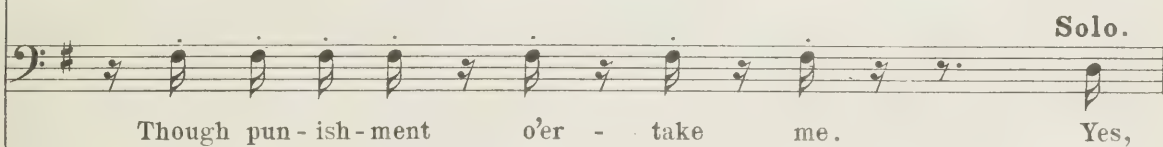
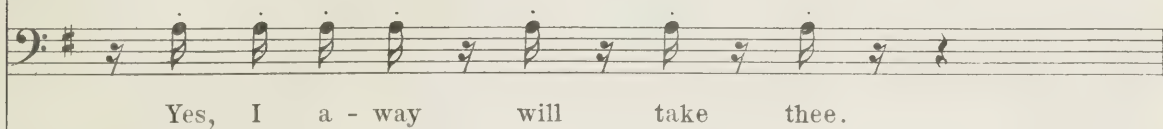
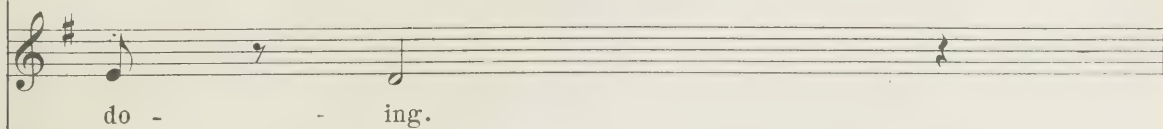
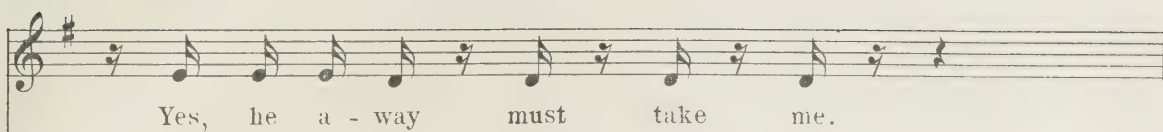
The duke must take me for his bride,  
thus \_\_\_\_\_ I will be saved all the dis -  
So my i - den - ti - ty I hide,  
For her dear sake I would have died;  
His aw - ful crime is not de - nied,  
Some lit - tle scheme he tries to hide,  
You we'll ban - - ish,  
8-

The musical score is written for voice and piano. The voice part consists of six lines of music, each with a corresponding line of lyrics. The piano part consists of two systems of music. The first system has a treble and bass staff. The second system has a grand staff (treble and bass) and a separate bass line. The score is in G major (one sharp) and 4/4 time. The lyrics are: "The duke must take me for his bride, thus \_\_\_\_\_ I will be saved all the dis - So my i - den - ti - ty I hide, For her dear sake I would have died; His aw - ful crime is not de - nied, Some lit - tle scheme he tries to hide, You we'll ban - - ish, 8-".









I am Al - va - ra - do in the rai - ment of a fri - ar:

*p*

**Yvonne.**  
Oh,

Ref - uge here I took, be - cause I longed so to be nigh her.

**Girls. unis.**  
He

*p* par - - - - - don, dear - est  
*espress.*

*p* Cour - - - - - age,

*p* says he's Al - va - ra - do in the rai - ment of a fri - ar;

*p*

Yvonne.  
guar - - dian, pray, 0

Dolores.

Mother-Superior.

Alvarado.  
dar - - ling, I will

Romero.  
Ah,

Duke & Gomez.  
Oh,

SOPRANO & ALTO.  
Ref - uge he has tak - en here in or - der to be nigh her. Oh,

TENOR & BASS.

Chorus.



par - - - - - don,

For shame! Oh,

yes; I the truth con -

per - fi - dy gi - gan - tic, This ras - cal drives me frau - tic; Ar -

per - fi - dy gi - gan - tic, This ras - cal drives me frau - tic; We

*poco rit.*

pray.

0

you are much to blame.

you;

fess:

rest him! Ren - e - gade!

spurn him; He's a trai - tor!

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The vocal parts include a soprano line and a bass line. The piano part consists of a right-hand melody and a left-hand accompaniment. The lyrics are: "pray.", "0", "you are much to blame.", "you;", "fess:", "rest him! Ren - e - gade!", "spurn him; He's a trai - tor!". The score is divided into systems, with the piano part starting in the sixth system.

*a tempo.*

He

*a tempo.*

let her as the Duchess take my

*a tempo.*

My daugh - ter, you're to blame; O fel re - pent - ance

*a tempo.*

Fear not!

*a tempo.*

You have heard my cash con - fes - sion, You know all

Yes, he is the man who

*a tempo.*

He is not the man who

drive the trai - tor from this ho - ly

*a tempo.*

Leave

Go, trai - - - - - tor!

*a tempo.*

Go, trai - - - - - tor!

*a tempo.*



shall \_\_\_\_\_ not see my  
 place, \_\_\_\_\_ While you and I, my dear, can  
 you must try, my daugh - ter; Yes, try re -  
 I \_\_\_\_\_ will guide you,  
 that I can tell you now;  
**Duke.**  
 sang \_\_\_\_\_ that ser - e - nade; The  
**Gomez.**  
 sang \_\_\_\_\_ that ser - e - nade; The  
 place, \_\_\_\_\_  
 us! \_\_\_\_\_ With ev - 'ry mark of deep dis -  
 He must van - - ish!  
 \_\_\_\_\_

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The vocal parts are written in treble and bass staves, while the piano accompaniment is in grand staff. The lyrics are written below the vocal staves, with some words connected by hyphens across lines. The score includes various musical notations such as notes, rests, and slurs.

face with-out a veil, I shall not  
fly With lit-tle fear of his pur-  
pent-ance with a pen-ance most se-vere, Re-pent-ance  
dear, a-way; I will pro-  
most pe-ni-tent I am I vow:  
vil-lain's cheek is most stu-pen-dous; Now  
vil-lain's cheek is most stu-pen-dous; Now  
grace, The knave and vil-lain let us  
Him we'll ban-ish;

fail: Since

su - - ing, And

try with pen - ance most se - vere; your

tect you, dear, So

I must es - cape, es - cape at once, I

out with him, out with him straight-way: He is the

out with him, out with him straight-way: He's not the

ban - - ish; we'll

He shall van - - ish!



Al - va - ra - do is not near, I'll fly from here; The

thus I will be saved all the dis -

guilt is great, And great the shame, my

fear not,

must es - cape, but how? This

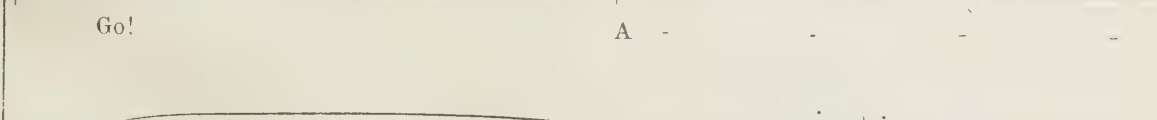
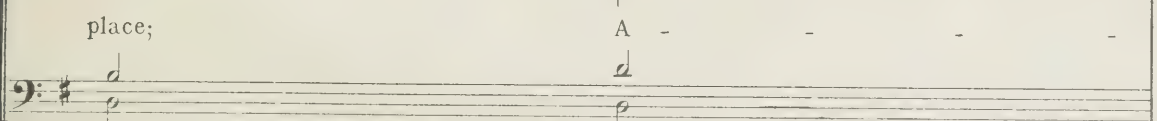
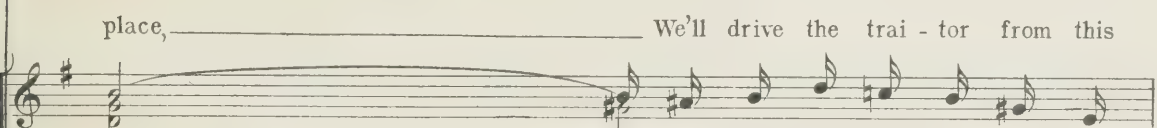
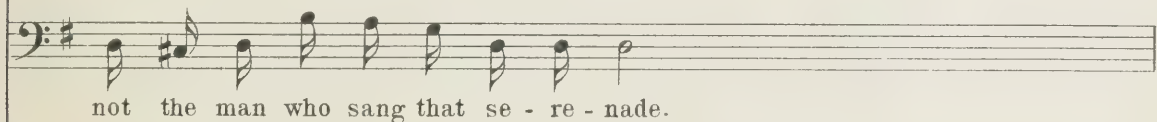
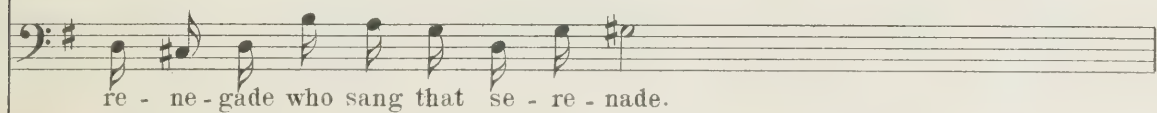
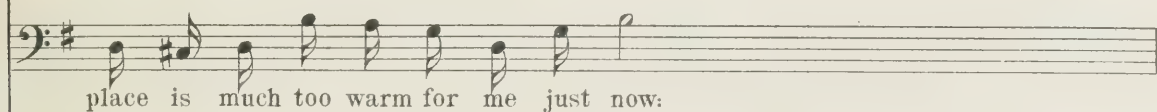
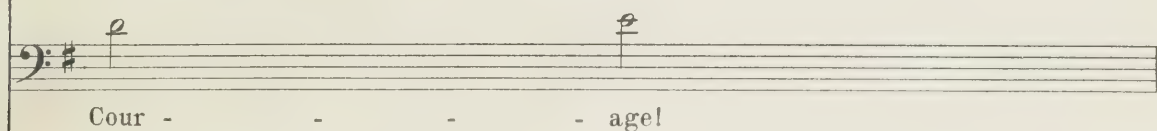
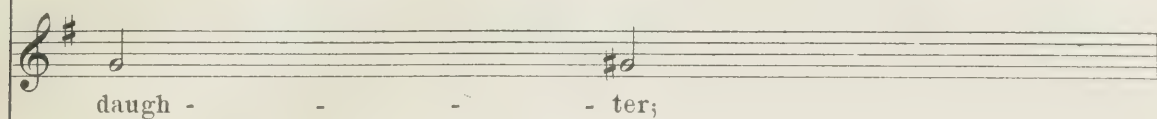
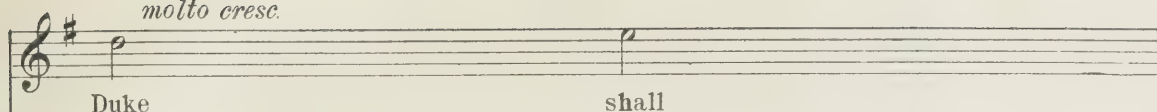
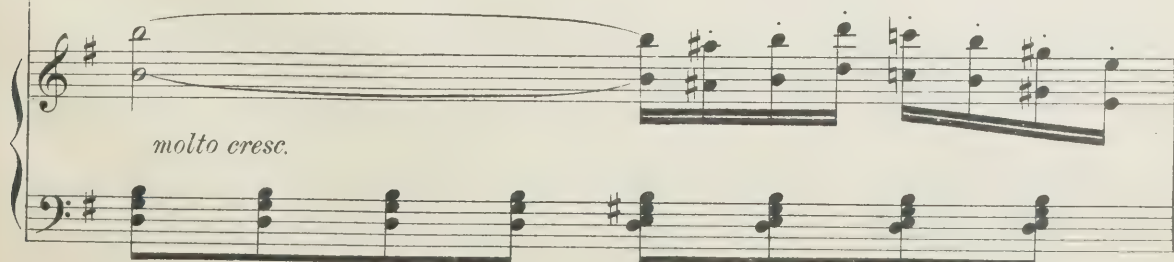
man, he's the

man, he's

drive him from this ve - ry ho - ly

drive him, drive him from this ve - ry ho - ly

Trai - - tor, bas - - - est!

*molto cresc.**molto cresc.*

take \_\_\_\_\_ me far, Where dan-ger does not threaten; Then no more of Al - va - ra - do, I shall  
 do - ing: E'en though danger threaten, I'll be near my Al - va - ra - do; He is  
 daugh - ter, daughter, be re - pen - tant, be re - pen - tant, I en - treat you, to a  
 dear, \_\_\_\_\_ I shall pro - tect you, I  
 I'll fly. Ah! \_\_\_\_\_ as Al - va - ra - do I'll e - scape, e - scape and  
 Go wretch! Go! \_\_\_\_\_ go, wretched Al - va - ra - do, Nev - er let me  
 Go wretch! No, \_\_\_\_\_ it is not Al - va - ro - do, No, it is not  
 place; go, \_\_\_\_\_ you wretch, oh  
 vaunt, wretch! Go! \_\_\_\_\_ go, wretched Al - va - ra - do, Nev - er let me

*f* *ff*



*pp* <

give him up for aye, for aye.

*pp* <

mine, and I am his for aye.

*pp* <

con-vent go and live for aye.

*pp* <

am thine for aye.

*pp* <

then no more a monk I'll be.

*pp* <

see your traitor face a - gain.

*pp* <

Al - va - ra - do, that I know.

*pp* <

see your trai-tor face for aye.

*pp* <

*pp* <

## Tempo di Valse.

He is found! Let joy a -

He is found! Let joy a -

He is found! Let joy a -

He is found! Let joy a -

He is found! Yes, he is

He is found! Let joy a -

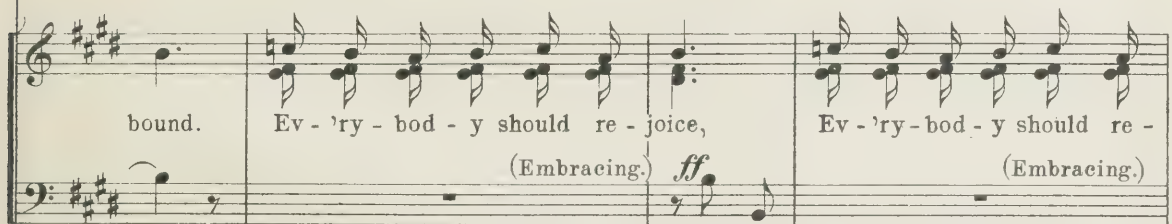
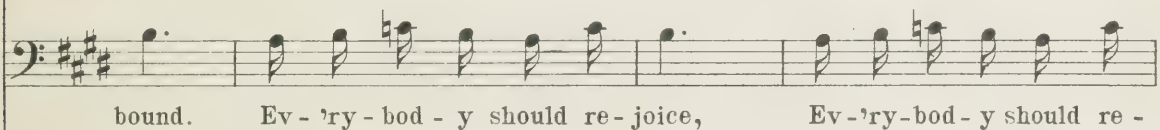
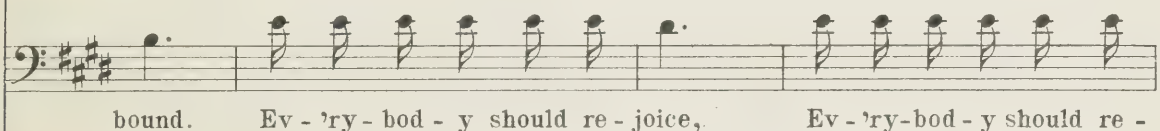
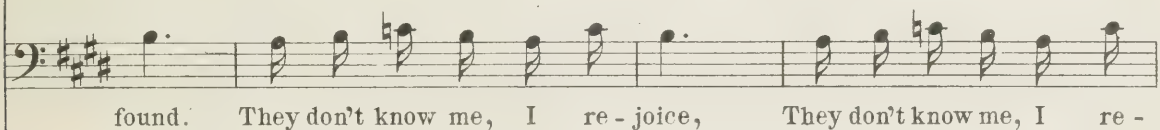
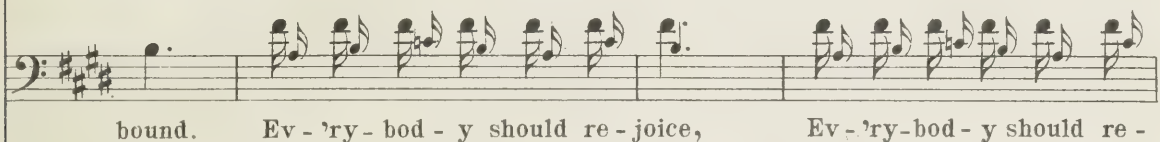
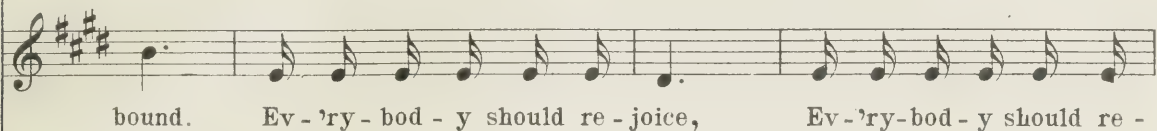
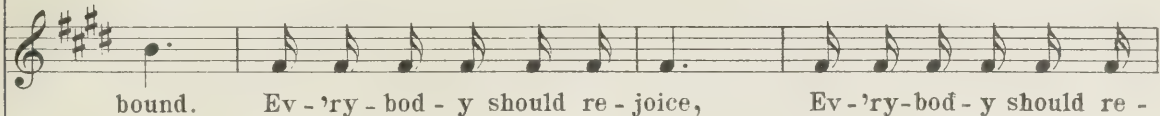
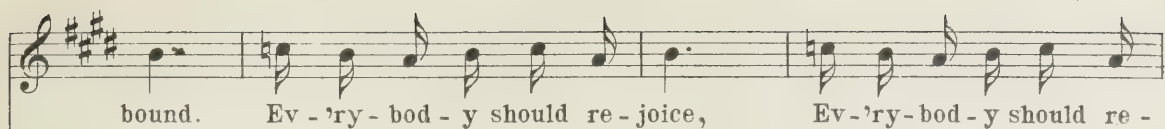
He is found! Let joy a -

*unis.*  
He is found! Let joy a -

*ff unis.*  
Since the trai-tor is found! \_\_\_\_\_ Monkish joy should a - bound. \_\_\_\_\_

## Tempo di Valse.

*ff*



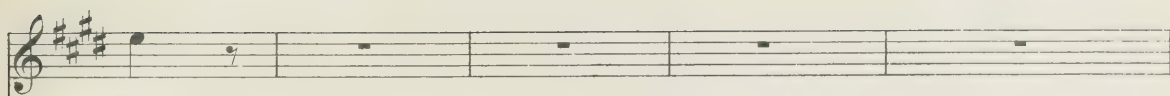
Brothers!





voice. I'd glad-ly  
 (To Alvarado.)  
 voice. Here is our  
 (To Dolores.)  
 voice. O hor-ror!  
 voice. Here is our  
 voice. They do not know me, the ban-dit Ro - me-ro;  
 voice. They dare to  
 voice. They dare to  
 voice. (shocked.) *f* What dance! —  
 Brothers, Now it is prop-er to dance a bo - le-ro;

The musical score is written for a vocal ensemble and piano. It features multiple staves for different voices and a grand staff for the piano accompaniment. The key signature is G major (one sharp). The tempo and style are indicated by the notation and dynamics. The lyrics are in English and are placed below the corresponding musical staves. The score includes various musical notations such as notes, rests, and dynamic markings.



dance.



chance.

While they're



dance.



chance.

While they're



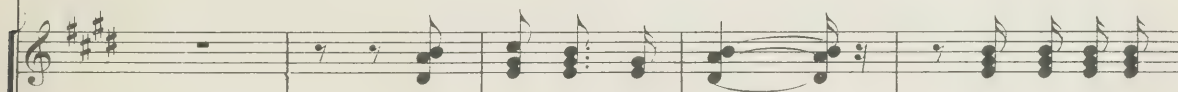
They do not know me, the ban-dit Ro - me - ro;

No \_\_\_\_\_

**The Duke and Gomez.**



dance.



We'll join in their dance: \_\_\_\_\_

Click the cas - ta -



Yes, it is meet we should dance a bo - ler - o;

Ay, \_\_\_\_\_



(To Duke.)



Come, \_\_\_\_\_ dear!



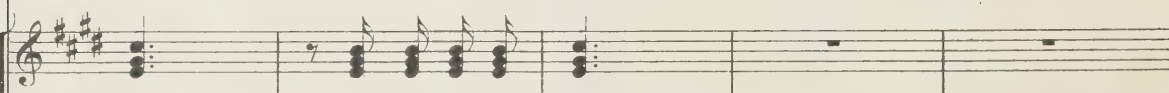
danc-ing, Let us fly, love!



danc-ing, Let us fly, love!



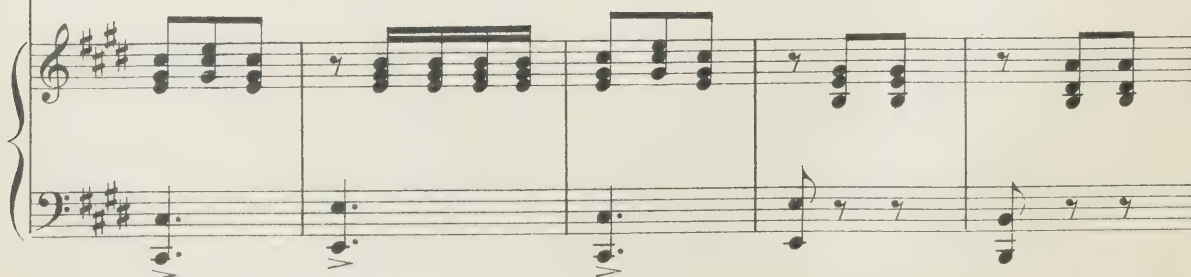
If they should see me, the



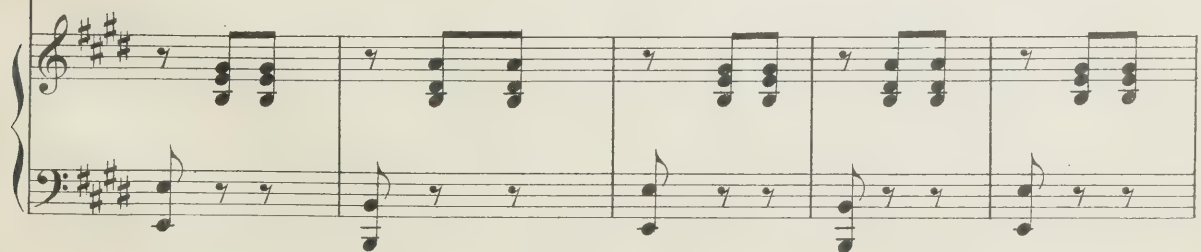
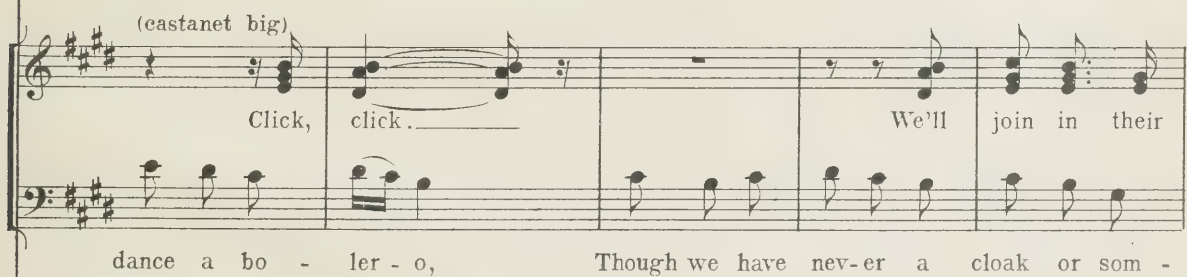
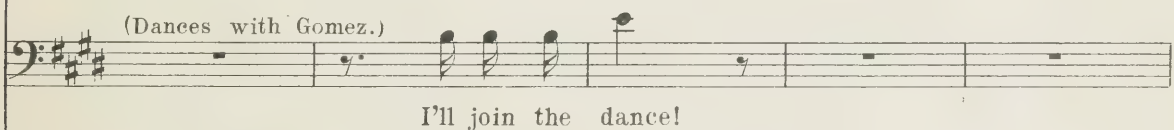
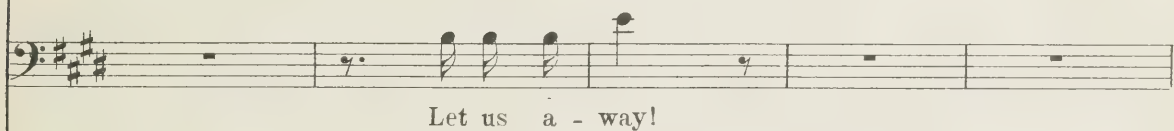
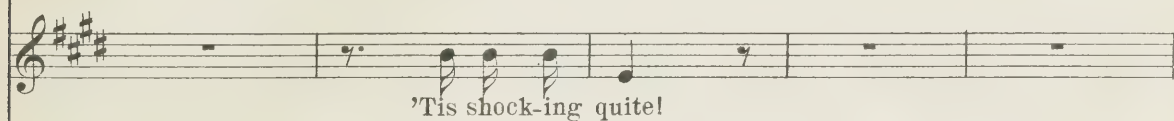
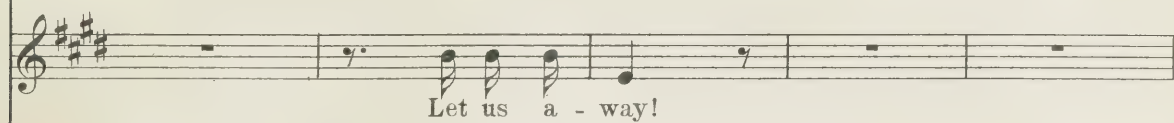
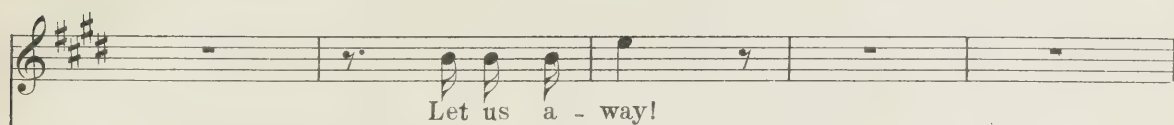
net, Ring the tam-bour-ine:

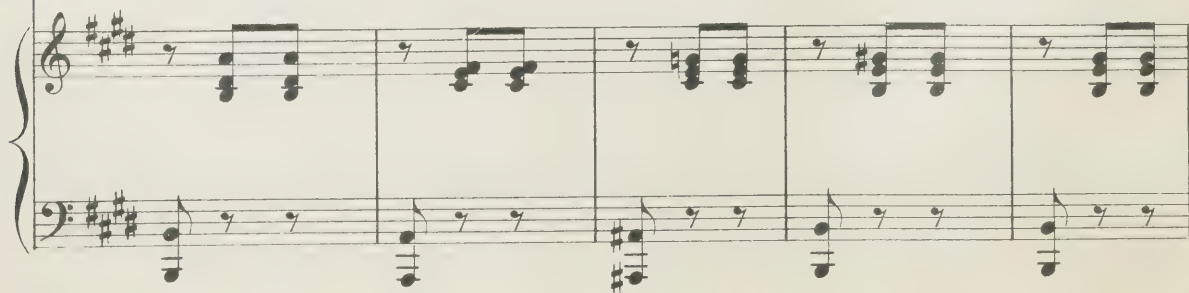
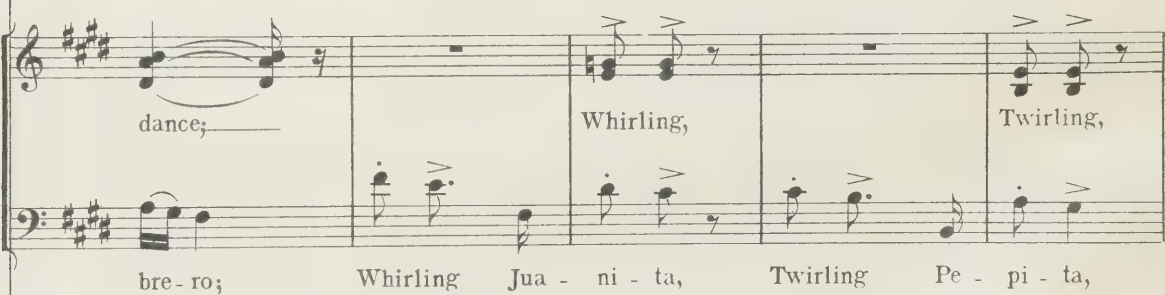
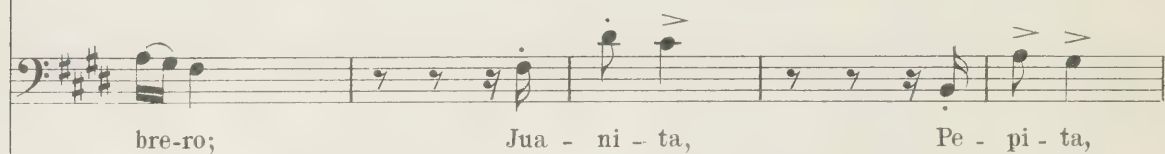


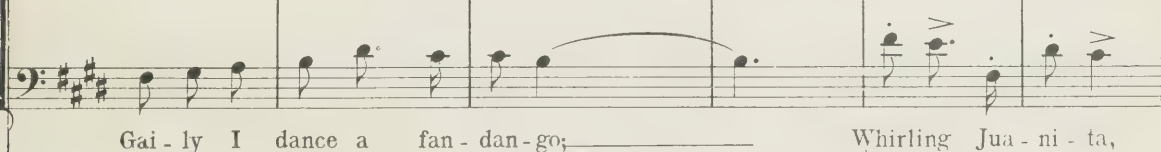
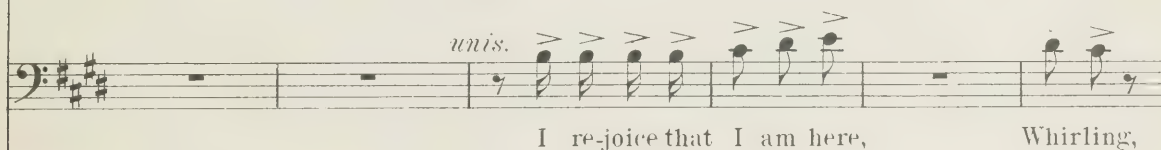
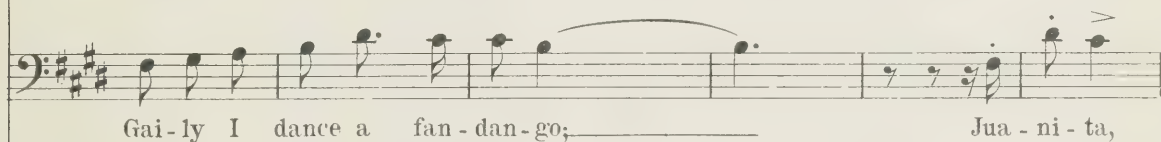
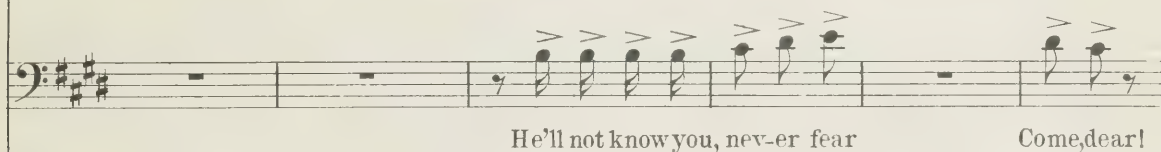
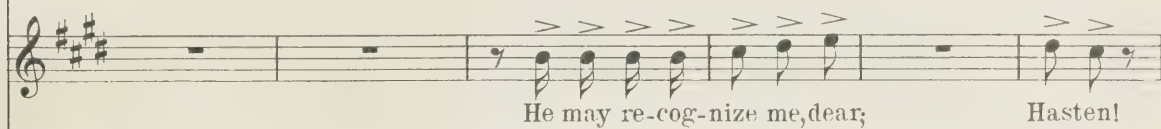
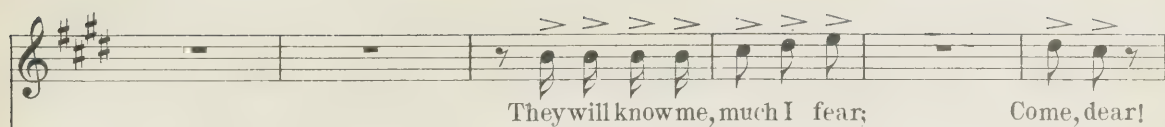
Now it is meet we should













Più mosso.

A - way!

Let us a - way,  
Come, dear! Come, let us now es - cape.

Hasten! We can es - cape, love, now! Can -

Stop it! Scan-da-lous! This I vow.

Come, dear! We can es - cape, love, now. Can -

Pe-pi - ta, I can es - cape; Then, now.

Twirling, Once I could dance, I vow. *ad lib.*

Twirling, Dancing we love, we vow.

Twirling Pe-pi - ta, Dancing we love, we vow.

Più mosso.

*ff* *strepitoso*

## Dolores.

he sus - pect? No, all's safe, I see.

Alvarado.

— he sus - pect? No, all's safe!

*molto rit.*

TUTTI.  
*a tempo*

When it is ev'n - ing, we dance the bo - ler - o, Dressed in man -

TUTTI.

When it is ev'n - ing, we dance the bo - ler - o, Dressed in man -

*a tempo*

*fff*

til - la and gau - dy som - brer - o; Whirl - ing Jua - ni - ta,

til - la and gau - dy som - brer - o; Whirl - ing Jua - ni - ta,

Twirl-ing Pe-pe-ta; Gai-ly we dance a fan-dan-go:

Twirl-ing Pe-pe-ta; Gai-ly we dance a fan-dan-go:

Whirl-ing Jua-ni-ta, Twirl-ing Pe-pe-ta;

Whirl-ing Jua-ni-ta, Twirl-ing Pe-pe-ta;

Danc-ing we love, we vow.

Danc-ing we love, we vow.



**Lento Rec.**

*Moderato.*

*vibrato*

**Piano.** *f*

*Ped.* *Ped.* *Ped.* *rit.*

*Ped.* *Ped.* *Ped.* *vibrato* \*

*a tempo*

*Ped.* *Ped.* *Ped.* *rit.* *a tempo*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.*

*grazioso poco rit.*

*tr* *p* *pp*

*Ped.*

## Act III.

## Nº 17. Opening Chorus.

Tempo rubato

Soprano.

Alto.

Tenor.

Bass.

Chorus.

Piano.

Here mer-ri-ly bide the bandit tribe—

*poco rit.*

When the day's hon-est work is done—

When the day's hon-est work is done—

*poco rit.*

When the days hon-est work is done—

— When the day's hon-est work is done— Here cheer-i-ly pass the jest and jibe—

*poco rit.*

And the rollicking songs be - gun—

*a tempo*

For the bandit droll

And the rollicking songs be - gun—

*a tempo*

For the bandit droll

*poco rit.*

And the rollick-ing songs be - gun—

*a tempo*

For the bandit droll

— And the rollicking songs be - gun— For the bandit droll — is a

is a char-y old Soul ex - cept in a bus'-ness way, —  
 is a char-y old Soul ex - cept in a bus'-ness way, —  
 is a char-y old Soul ex - cept in a bus'-ness way, —  
 cheer-y old soul, — ex - cept in a bus'-ness way, — He

his pipe, and he loves his bowl, —  
 He loves, — and he loves his bowl, —  
*molto cresc.* He loves his pipe, and he loves his bowl, — He  
 loves his pipe, his pipe, and he loves his bowl, —

he loves his pipe; — he loves his bowl, And he  
*p* Tra la la la la, tra la la la la, tra la la la la, And he  
*p* loves his pipe, — he loves his bowl, — And he  
*p* Tra la la la la la la la la, lov-eth a mer-ry roun - de-lay, And he

*cresc.* loves a roun - de-lay, yes, he loves a roun - de-lay, yes, he  
*cresc.* loves a roun - de-lay, Yes, he loves, yes, he loves a roun - de-lay, yes, he loves, yes, he  
*cresc.* loves a roun - de-lay, yes, he loves a roun - de-lay, yes, he  
 loves a roun - de-lay, yes, he loves a roun - de-lay, yes, he



loves, yes, he loves, yes, he loves a roun-de-lay, a roun-de-

loves, yes, he loves, yes, he loves a roun-de-lay, a roun-de-

loves, yes, he loves, yes, he loves a roun-de-lay, a roun-de-

loves, yes, he loves, yes, he loves a roun-de-lay, a roun-de-

*molto rit. ff* lay! Tra la! *rit.*

*molto rit. ff* lay! Tra la!

*molto rit. ff* lay! Tra la! *rit.*

lay! Tra la, Tra la la la! Tra la la la,

*Allegretto. brillante* Tra la la, Tra la la, Tol lol lol, fol di rol, di lay.

*ff brillante* Tra la la, fol-lay, Tra la la, fol-lay, Tol lol lol, fol di rol, di lay.

*ff brillante* Tra la la, fol-lay, Tra la la, fol-lay, Tol lol lol, fol di rol, di lay.

*ff brillante* Tra la la, Tra la la, Tol lol lol, fol di rol, di lay,

Tra la la, Tra la la, Fol di rol lay;—

Tra la la, fol-lay, Tra la la, fol-lay, Fol di rol lay;—

Tra la la, fol-lay, Tra la la, fol-lay, Fol di rol lay;—

Tra la la, Tra la la, Fol di rol lay;—

(Echo.)

*pp*

Tra la la, Tra la la, Tol lol lol, fol di rol di lay;

*pp* Tra la la, fol-lay, Tra la la, fol-lay, Tol lol lol, fol di rol di lay;

*pp* Tra la la, fol-lay, Tra la la, fol-lay, Tol lol lol, fol di rol di lay;

*pp* Tra la la, Tra la la, Tol lol lol, fol di rol di lay;

Tra la la, Tra la la, Fol di rol lay;—

Tra la la, fol-lay, Tra la la, fol-lay, Fol di rol lay;—

Tra la la, fol-lay, Tra la la, fol-lay, Fol di rol lay;—

Tra la la, Tra la la, Fol di rol lay;—

Sing Fol di rol de lay, Sing Fol di rol de lay,

Sing Fol di rol de lay, Sing Fol di rol de lay,

Sing Fol di rol de lay, Sing Fol di rol de lay,

*ff* Fol di rol de lay.—— Fol di rol de lay,——

*ff* Fol di rol, di rol, di rol di rol, di rol, Fol lol lol lay!——

*ff* Fol di rol, di rol, di rol di rol, di rol, Fol lol lol lay!——

*ff* Fol di rol, di rol, di rol di rol, di rol, Fol lol lol lay!——

*ff* Fol di rol, di rol, di rol di rol, di rol, Fol lol lol lay!——

# Nº 18. Don José of Sevilla.

Dolores, Alvarado & Chorus.

Tempo di Marcia.

Dolores.

Alvarado.

Piano.

Tempo di Marcia.

1. Don Jo-sé, of Se-vil-la, was a gay rou-é, Acting parts,  
2. Don Jo-sé, of Se-vil-la, met his fate one day, Met a maid

breaking hearts, Half a score a day.  
not a-fraid Of his winning way.

1. Ev-er with his reg-i-ment a'  
2. She was just a country lass who



marching here and there,      Thought it fun      When he'd won      Fa-vors from the  
milked, and raked the hay,      Tall and stout      At a bout      Mus-cu-lar they

**Dolores.**      **Tutti.**

No one could re-sist him,      Oh, dear no!  
Said she, list'ning to him,      "You're too new!"

fair.      Oh, dear no!      Ev-'ry damsel  
say.      "You're too new!"      Thought she'd try to

**Tutti.**

Loved him so.      Then at once she missed him,      Off he'd  
Just a few.      In the mill-pond threw him,      Soaked him

**Tutti.**

kiss'd him,      Loved him so.      Off he'd  
do him,      Just a few.      Soaked him

go: Then this dashing Don Jo - sé snapped his fin - gers as he'd  
through: Af - ter this gay Don Jo - sé quit the bus - ness of rou -

go:  
through:

*molto rit.*

say: 1-2. That for love! Pif! Paf! Let her go! Pif! Paf! 'Tis  
é.

1-2. That for love! Pif! Paf! Let her go! Pif! Paf! 'Tis

on - ly one more vil - lage belle! Love's a bore! Pif!

on - ly one more vil - lage belle! Love's a bore! Pif!

Paf! I've girls gal - lore! Pif! Paf! My motto's ev - er Vive la ba - ga -

Paf! I've girls gal - lore! Pif! Paf! My motto's ev - er Vive la ba - ga -

telle!

telle!

*unis.*

**Chorus.**

That for *unis.* love! Pif! Paf! Let her go, Pif! Paf! 'Tis

*f*

*ff staccatissimo*

on - ly one more vil-lage belle; Love's a bore! Pif! Paf! I've girls gal -

lore, Pif! Paf! My motto's ev - er Vive la ba - ga - telle!

*D. S. al Fine.*

*D. S. al Fine.*



## No 19. "I envy the bird."

Romance.

Lopez.

*Tempo giusto.*

**Lopez.** *rit.* *p* 1. I

**Piano.** *f* *rit.*

*a tempo.*

en - vy the bird with - in its cage, Whose  
I were a wand'ring zeph - yr light, T'were

song to her is not de-nied, His love for her he may as-  
sweet her snowy brow to kiss, Were I a moonbeam shining

suage, By song, and in her pres-ence may a -  
bright To touch her ros - y lips should be mu

*poco rit.*

bide. I en-vy the red rose in her  
bliss. But woe, woe is me, and sad my

hair; The wand'ring breeze ca-ress-ing her fair  
lot, For it is ver-y clear I'm none of

face; But I, a-las! can scarce-ly  
these; And so 'tis plain that I can -

dare To look up-on her from my low-ly place. 1-2. The  
not Be bold as can the moon-beam or the breeze. *ten.* *poco rit.*

*poco meno.*

bird, the breeze, the heed - less flow'r, Can

*poco meno molto espressivo*

love her, she will not de - ny, They by her side can

dwell an hour, And in their fashion soft - ly sigh. She

wel - come to her maid - en bow'r The moon - beam, and the



butter - fly; Na - ture's rev-ers are her lov - ers, Yes,

all, all can love her, can love her; why not

*rit.* *molto rit.*

I.

*rit.* 2. If

*rit.*

# Nº20. Dreaming, dreaming.

Duke, Yvonne and Gomez.

Allegro.

Voice. Duke.

1. One af - ternoon while  
2. My grandpa-pa was

Piano. *f* *ff*

doz - ing, My eyes a moment clos - ing, I seem'd to feel a lov - ing kiss From  
wealthy, De - light - ful - ly un - healthy, The fam - i - ly did all de - clare That

some un - known, at - trac - tive Miss. Her arms a - round me press - ing, She  
I was grand - pa's on - ly heir. He died! my grief was fran - tic, He

spoke in voice ca - ress - ing; But I a - woke, a - woke to swear, For  
left his wealth gi - gan - tic To ska - ting - rinks, for hea - then - brats, And

## Tempo di Valse.

*Lento.*

there was no such per-son there. 1-2. Ah! —  
sing-ing-schools for Thomas cats.

*fp* *poco rit.*

Dream - ing, dream - ing, Talk - ing in my sleep, —

*p* *l.h.*

Wan - der - ing in dream - land, Where hap - pi - ness is cheap; —

*l.h.*

When we a - wake — things are not what they seem, — I

thought it was a kiss, But it was just an i - dle dream. —



## Yvonne.

Dream - ing, dream - ing, Talk - ing in my sleep, —

**Duke and Gomez.**

Dream - ing, dream - ing, Talk - ing in my sleep, —

*l.h.*

Wan - der - ing in dream - land Where hap - pi - ness is cheap; —

Wan - der - ing in dream - land Where hap - pi - ness is cheap; —

*l.h.*

When we a - wake — things are not what they seem, — He

When we a - wake — things are not what they seem, — He

1. thought it was a kiss, } But it was just an i - dle dream. — *Fine.*

2. thought it was a cinch, } **Duke.** *rit.*

1. thought it was a kiss, } But it was just an i - dle dream. — *Fine.*

2. thought it was a cinch, } *rit.*

## Nº 21. Finale: Act III.

Tempo di Marcia.

**Voice.** **Duke.** *f* *>*  
 Take your choice, my Do-lo-res,

**Piano.** *f*

**Alvarado.** *>*  
 Mar-ry whom you will! She shall share in my glories, I will love her

**Dolores.**  
 still: So, fare-well, my Duk-ey dear, A bet-ter choice I've

**Gomez.**  
 made, Lost to me, now is she, I shall wed my trade.

**Romero.**

Deeds of vio - lence nev - er I will do;

**Lopez.**

No one shall us sev - er, We'll be true;

**Yvonne.**

Hap - py dwell for ev - er, Just we two;

**Tutti.**

And we'll crush the stu - pid cove who dares to laugh at love.

*molto rit.*



**Chorus.**

*unis.*  
*unis.* That for love! Pif! Paf! Let her go! Pif!

That for love! Pif! Paf! Let her go! Pif!

*staccatissimo*

Paf! 'Tis on - - ly one more vil - lage belle:

Paf! 'Tis on - - ly one more vil - lage belle:

Love's a bore! Pif! Paf! I've girls gal - lore! Pif!

Love's a bore! Pif! Paf! I've girls gal - lore! Pif!

*Andante.*  
 Paf! My motto's ev - er "Vive la bag-a - - telle." Ah!

Paf! My motto's ev - er "Vive la bag-a - - telle." Ah!

*Andante.*

say not — we must sev - er, — Since I've found thee at last, dear - est heart; — I will

say not — we must sev - er, — Since I've found thee at last, dear - est heart; — I will

*con tutta forza*

love thee, — dear, for ev - er, — For my dream and my star thou art. —

love thee, — dear, for ev - er, — For my dream and my star thou art. —

*Allegro molto.*

*Allegro molto.*

*ff*

End of Opera.

















